

DOWN BEAT

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Platter Firms Quarrel Over Hampton Wax

New York—Decca Records, first firm to end AFM's disc ban, is in the midst of a controversy with Keynote, folk and jazz music label, which recently waxed four sides, featuring Dinah Washington, Lionel Hampton chirp, backed by six of Hamp's boys, including the leader. Decca is contesting the issuance of the records, charging that Hampton is signed to an exclusive recording contract with them.

Story runs that Eric Bernay, Keynote owner, originally planned to cut the sides, featuring Dinah, accompanied by six of Hamp's sidemen, minus the leader. On cutting day, Hampton appeared and allegedly told Bernay that he could play during the recording session because he had no pact with any other wax firm. The ex-EG ace played piano on *Homeward Bound* and drums on *Salty Papa Blues*.

Decca Nixes Offer

When Decca heard of the session, its lawyers requested Bernay to withhold the platters because Decca had Hampton's exclusive contract. Bernay refused, because he claimed he had already pressed 20,000 copies of the four sides. Scrapping this lot would mean a large financial loss, Bernay explained, but offered to sell Decca the four masters for \$10,000. Decca declined. At press time, it looks as if a deal may be made with the Keynote records coming out not as Hampton's, but as Dinah Washington's platters. Bernay had stated earlier that he would release the discs under the name, Lionel Hampton's Sextette with Dinah Washington."

To make the issue more confusing, Keynote is set to market letters featuring, among others, my Eldridge, a Decca recording artist. Records will be released under the monicker, "Little Jazz," nickname closely associated with Eldridge.

Previous skirmishes between recording firms over talent thefts have been frequent in the past. Decca protested when Ella Fitzgerald recorded a Victor platter and BG back in the days of the Dick Webb band. In 1942, Capitol issued Paul Whiteman's re-recording of *Travelin' Light*, which featured Lady Day, really Billie Holiday, and Columbia, which left her contract, protested.

BLUE NOTES By ROD REED

Rodzinski claims modern music less delinquency. He's probably right, but the fact that so many have been singing recently—

the D. A.

Capt says he's going to quit music and turn long hair. Lee Laco probably would call that "baloney."

Fat Cat's Mama has picked up revolver again—she's gunning for a gal named Mairzy Doats.

Like Vicki thinks all high trumpet players are members of an "A" unit.

The press is miffed at Sinatra's temperament. If he's not careful, he'll start spelling *The Voice* with increase "v."

Anita Drops Act



New York—Anita O'Day, shown above, is ready to accept an offer from a name band leader seeking a vocalist. Due to unsatisfactory road bookings, the former Gene Krupa chirp is ready to drop her solo vocal act. She is reported set to join Teddy Powell. (See *Ad Lib* column, page 5).

Leave Us Stop

A group of English teachers is planning to petition Ed (Duffy's) Gardner to please cut it out—teachers have enough trouble already. Gardner's responsible for the song *Leave Us Face It, We're In Love*. Teachers suffered the same way when sportswriter Dan Parker made public the immortal ballad, *Leave Us Go Root for the Dodgers*, Rogers.

Dunham Band Loses Thrush

New York—Vocalist Dorothy Claire is out of the Sonny Dunham band, replaced by Pat Cameron. Pat, billed as a singer-comedienne, made her name debut with Dunham at the Hotel New Yorker here. She plays her first theater date at the Adams in Newark, March 4. The Dunham crew which is booked into the Capitol theater here for either March 24 or 30, goes into Chicago's Sherman Hotel May 19.

Ventura Breaks With Powell Ork

Philadelphia—Charlie Ventura, who finished 7th in *Down Beat's* tenor sax poll, quit Teddy Powell's crew to come home and join Jon Arthur's band at the Shangri-La here. Andy Riccardi gave his notice to Johnny Warrington, WCAU maestro, to take his string bass to Charlie Barnett's band. Andy is younger brother of A. Rex Riccardi, assistant to James C. Petrillo, AFM chief.

Bigard Rejected For Membership In White Union

Los Angeles—Barney Bigard, clarinetist who gained recognition as a long-time member of the Duke Ellington band, has been denied membership in Local 47, L.A.'s "white" musicians' union, although he claims that he is not a Negro, but a Creole of French and Spanish ancestry. Denial of membership came after Bigard tried to switch from Local 767, the Negro musicians' group. Bigard left Ellington about eight months ago and has played with various ofay groups.

Bigard's first application for entrance into the "white" union was turned down by the board of directors, but he was notified later by a union official that the application would be reconsidered and that he could expect its passage.

Queries by *Down Beat* as to what further action had been taken on Barney's case brought the statement from a spokesman for Local 47's president, Spike Wallace, that the clarinetist's application had been rejected and that Wallace declared "the case is now closed."

Barney was still in New York, where he had gone for the *Esquire* jam session at the Met, and could not be reached for comment at press time.

AFM Prexy In Legal Fracas

New York—David T. Nederlander, general manager of the Lafayette theater in Detroit, has filed a law suit against James C. Petrillo, in which he seeks \$500,000 on a claim that his theater was "forced under duress and compulsion" to hire six musicians whose services were unnecessary.

The suit brings up an old "stand-by" orch argument which has been disputed for years. Point of contention is that the union demands that theaters employ an orchestra whether or not they want music.

The Nederlander suit will now take its place alongside the other Petrillo legal fireworks not yet settled, including the signing of new union contracts by radio networks; and a currently anticipated WLB decision on whether or not the AFM's recording ban of last year constituted a strike.

No Kallen For Crosby Show

Hollywood—Spokesman for J. Walter Thompson agency, producer of Bing Crosby's Kraft Music Hall, said producers of show had no knowledge of the reported signing of Kitty Kallen, recently vocalist with Jimmy Dorsey, as featured singer on the "raft series. Eastern trade papers noted stories that Kitty 'in the show as a regular' broadcast of Jan. 27.

Cugat Eyes Symphony

New York—Xavier Cugat's negotiating to conduct a Mexican Symphony orchestra as soon as he can find an opening in his heavy schedule.

Lovely Law



New York—Mildred Law, who is adding luster to the Copacabana floor show here with her distinctive warbling of pops, is being screen tested by Warners.

Woody Claims Girl Trumpeter Broke Contract

Los Angeles—Woody Herman has filed a complaint with the AFM's International Board, charging Billie Rogers, girl trumpet player and vocalist who left the Herd last October, broke a contract with him which had two more years to go. Billie was leading a six piece crew at the Preview Lounge, Chicago, at press time.

"When Billie left the band," Woody said, "she told me she was just tired and needed a long rest and wanted to visit her folks. I told her that I wouldn't want her to work if she didn't feel like it. I suggested that she take a vacation and that, whenever she wished to return, her job would be waiting for her."

"Well, the next thing I knew," Herman continued, "Billie was branching out with her own band. I don't think she gave me a fair deal. My organization had spent thousands of dollars to build up her name value as a feature with the band." Woody said that he asked the AFM to enforce his contract with Billie. Herman and his band are currently working on the Hollywood set of Andrew Stone's *Sensations of 1944*.

Billie said that Woody's ultimatum came as a complete surprise to her. The girl trumpet said that she left the Herd with the understanding that the break was mutually agreed upon.

"My contract with Woody will expire sometime in October, 1944," Billie said. "If Woody wants some financial interest in my salary, I haven't heard about it. I offered him 10 per cent of my salary when I opened at the Preview, but never got an answer. I started my own group because it offers me a chance to play what I want to. The smaller group won't mean much travel.

"However, if Woody, for any reason, doesn't want me to have my own group, I'll be only too happy to break up at the end of my contract at the Preview, which terminates Feb. 13, and not work until the expiration of my contract with him."

Frankie Carle In NYC Bistro

New York—Swing fans visiting the Hotel Pennsylvania here these nights are coming in for a surprise. The Penn's Cafe Rouge Room, long devoted to a swing rather than sway policy, features the sweet music of Frankie Carle's band. Some music insiders figure the booking as the real start of a trend to a lighter and politer beat. Betty Bonney, chirper formerly with Jerry Wald, is sharing vocals with Lee Colombo and Roger Bacon, both boys also doubling in the Carle crew.

Kirby's Agent Denies Break

New York—Despite persistent rumors that John Kirby's band is breaking up, Julian Rosenthal, the bassman-leader's manager, denies the report. Rumors began when Charlie Shavers took his trumpet into the Raymond Scott CBS band and pianist Clyde Hart was reportedly looking for a new spot. He said that Kirby stays at the Club Kingsway, Toronto, until Feb. 27, and then is tentatively slated for a junket through Texas. Kirby's combo will be featured behind Larry Adler's harmonica in a Decca album, soon to be released.

Jimmy Cook Set As TD Vocalist

New York—Tommy Dorsey's male vocalist problems are finally straightened out. Harassed for the past few months trying to set a permanent boy singer with his band, TD has finally signed Jimmy Cook to a contract. Trouble arose when Dorsey discovered guitarist-singer Teddy Walters and brought him into the band, then couldn't get Walters' manager to pencil a contract. Meanwhile, Cook was held in reserve for TD, who finally gave that patient singer the job when the deal with Walters fell through.

Chester Eyes Marital Fight

Los Angeles—Bob Chester dropped his baton for several days to visit his wife, Edna, here to talk over possibilities of patching up their marital rift. Mrs. Chester filed a suit for separate maintenance last month. The band has a number of east coast dates.

Hal and Gloria On the Cover

Transforming his saxophone into a bubble pipe for the occasion, Hal McIntyre blows for us, not a soap bubble, but a Valentine heart, glorified by his lovely and shapely vocalist, Gloria Van, posing in the delightful fantasy as a pin-up girl. McIntyre, his band and Gloria are on their way to Hollywood to make a picture at Columbia studios. They will open at the Palladium on March 21.

Pretty Eugenie Baird Poses as Pigeon in Pursuit of a Pop Tune



Illustrating how pigeons find pops, and vice versa Eugenie Baird, luscious Casa Loma vocalist, heads for the Woods Building, which is Chicago's Tin Pan Alley. She stops for a chat with Chick Kardale, slickest cat on Randolph and Chicago rep of Mills Music.

Eugenie winds up in the office of Triangle Music, a subsidiary of Bregman, Vocco & Conn, where Eddie Richmond, who has made a glorified production out of song plugging, demonstrates a tasty ballad from *The Gang's All Here*, sung in the film by Alice Faye, *A Journey To A Star*.

To luncheon at Henrici's, which is Chicago's Lindy's without lox, where Eugenie tells her boss, Glen Gray (left) about the song. Joining the discussion is Irving Kupcinet of *The Times*, No. 1 columnist in the Windy City. The Casa Loma headman tells his lovely singer that since she likes the number, they'll have the band's arranger make up a special scoring in her key.

Here Glen Gray and Eugenie get with Bill Challis, who scores all the specials for Casa Loma. Glen, known familiarly to his associates as "Spike," personally supervises preparation of his band's arrangements, helps keep the traditional Casa Loma styling in all new scorings.

The finished product. At the microphone in the Panther Room of Hotel Sherman's College Inn, where Casa Loma is playing currently, Eugenie sings the song for which she shopped. And that's how it happens.

Righteous Roused By Icky's Boogie Beef

New York—When NY Philharmonic conductor Artur Rodzinski called boogie-woogie "one of the greatest causes of delinquency among American youth today," he certainly let himself in for some snappy retorts. First to decry the maestro's accusation was the country's current juvenile favorite, Frank Sinatra. Said the swooner: "I don't know exactly what the causes of juvenile delinquency are but I don't think anyone can prove that popular music is one of them. Why do these long-hairs always knock the popular field?"

The Beat queried other music world figures for their reactions to Rodzinski's remarks. Below are some of the answers:

Hazel Scott: "Nonsense. Juvenile delinquency is a social problem that existed long before swing music."

Mary Lou Williams: "Mr. Rodzinski needs a new text-book on social conditions. What he said is ridiculous."

Abe Lyman: "Is he kidding? Old folks as well as the youngsters like popular music. Does that make our mothers and fathers public enemies?"

Raymond Scott: "A statement

Sweep Closer!

New York—Artur Rodzinski might do a little house-cleaning of his own. His assistant, Leonard Bernstein, about whose work the maestro has raved publicly, is writing a jazz ballet and plays excellent boogie-woogie.

like that coming from Mr. Rodzinski leaves me stunned. I'd like an opportunity to talk it over with him sometime."

Red Norvo: "If Rodzinski is serious, I'm amazed at his lack of understanding."

Jan Garber: "I've been in the music business long enough to know that what Rodzinski said is pure hooey. If he's interested in the delinquent problem, let him learn the facts before sounding off."

Bob Strong: "If I were Rodzinski, I'd make sure I knew what I was talking about before making such a serious statement."

Charlie Barnet: "As Mr. Rod-

Your Kiss Autograph



Jeanne Bennett

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's cute Jeanne Bennett, featured vocalist with Bernie Cummins and his orchestra, currently at the Hotel Stevens in Chicago.

zinski is neither an expert on swing music nor juvenile delinquency, I don't see any point in commenting on his comments."

Hep circles generally felt that Rodzinski's statement was publicity-inspired. It was also noted that the maestro showed his lack of knowledge by using the term "boogie-woogie" generically to include all kinds of pop music from Sinatra vocals to the efforts of a swing band.

Trummie Young On 52nd Street

New York—Trummie Young's new band is the musical question mark of the moment here. Rave reports drifting back to town from Chicago have aroused local interest and hep Gothamites are making it a point these nights to visit 52nd St.'s Yacht Club, where the former Lunceford tram and his six-piece swing crew have opened.

NY Newspaper Blasts Horace Heidt Air Show

New York—Horace Heidt's new airshow (Monday's, 7 p. m., Blue web) was greeted by *PM*, Marshall Field's daily, with the question, "Is This A 1944 Version of Apple Selling?" Feature of the show is an interview with a couple of honorably discharged servicemen who need jobs. Listeners are then asked to supply work for the returned fighters. *PM* asked, "Must our boys who have offered their lives for their country come home and stand on a radio rostrum begging for a bread-and-butter job?"

Best Man Kisses Blushing Bride



New York—Exercising the prerogative of the best man, Shep Fields plants a warm one on the lips of Rose Blane after the wedding ceremony at the Essex House, while her new husband, Abe Lyman, registers consternation and stuff. Rose is the vocalist with the Lyman band and Abe has been her boss—up till now.

Spike Jones' Flacks Foment USC Fracas

Los Angeles—Clever press agency pitted Spike Jones in a public controversy with Dr. Rufus von KleinSmid, nationally known educator and president of the University of Southern California, but the "King of the Corn" luckily survived the episode unscathed.

The trade mags told a story of Spike's arrival at the USC auditorium for a war bond rally. Von KleinSmid, according to the mags, took the concert grand out of the hall and replaced it with a battered piano. At the same time, he was quoted as saying, "Such entertainers, as Spike Jones, appeal to mob psychology and are responsible for juvenile delinquency."

Here's what really happened. When arrangements for Spike's appearance at the rally were completed, a student on the committee demanded the use of the concert grand even though it is the school's policy to forbid the use of the expensive instrument at rallies. The grand is reserved for concert soloists, while a more serviceable upright is utilized for acts and entertainers. The USC prezzy ruled that even such an august group as Spike's could not force an exception to the rule.

Radio Record Shows Push Chamber Music

New York—Radio disc programs are going on a chamber music kick if Ben Selvin, vice president of Associated Radio Program Service is a judge. Keeping abreast of the trend, Selvin's service is issuing a series of discs by the Budapest String quartet—but without Benny Goodman.

Batoneers Seek Clarified Status

New York—Leaders are haunted by a new nightmare. Since the steady reclassification and drafting of pre-Pearl Harbor pops, (unless they're in an essential industry) leaders are continually faced with the prospect of the whole band laying down the horns and making with the rivets. Many sidemen, faced with prospects of a labor draft, would rather pick jobs now than have jobs selected for them later.

The situation will remain ticklish until the position of music as an essential or non-essential industry is clearly defined, observers believe. Sidemen, they explain, occupy a precarious position, uncertain as to whether their talent as morale boosters or their possibly clumsy efforts at war workers mean more to the war effort.

Fields On Bond Sale Kick

New York—Irving Fields, pianist-bandleader and music director of the Blue Network show *The Girl Back Home*, is touring metropolitan high schools and the Treasury Department to promote the sale of war bonds.

Roseland Alumni Celebrate



New York—When the now famous Roseland ballroom opened its doors 25 years ago, Sam Lanin was the leader of the band and two brothers, Jimmy and Tommy Dorsey, were members. Here they join Guy Lombardo, another Roseland alumnus, and Bob Strong, whose band is current there, in giving moral support to pretty Betty Martin, Strong's vocalist, while she cuts the anniversary cake.

Comedy Combo Capitalizes On Novelty Tune

New York—Dust off the funny hat and the fright wig, and if you can't play good, play silly! With the current popularity of *Mairzy Doats*, wacky music crews are grabbing top crowds on the Main Stem.

Zooming to the top of the nut pile is Al Trace with his Silly Symphonists, the group which capitalized on *Mairzy Doats* by introducing it. Observers forecast MD doing as much for Trace as *Der Fuehrer's Face* did for Spike Jones.

Trace is frankly commercial. "For years, jazz critics have been goading me to cut the clowning and concentrate on real music," Trace says. "My boys think I'm holding them down too." As he spoke, the combo did cut loose with some fine Dixieland work. That isn't the type of music that's herding the customers in to the Hotel Dixie, as the public wants the daffy ditties.

Although George Olsen's pic decorates the sheet music cover, Trace is given much credit for persuading music publisher Jack Robbins to put *Mairzy* on the presses. "When I insisted that it was a hit," Trace explains, "Robbins replied, 'Why, I've spent 25 years in the music business trying to learn to pick a hit—and now you're telling me!'" Trace stubbornly held his ground, and finally convinced Robbins. Jerry Livingston, co-composer, first brought the doozy ditty to Trace's attention because the shottische tempo of the tune fitted into the Silly Symphonists' style.

The Korn Kobblers, replete with auto horns, whistles and washboards, are packing 'em in at Rogers Corners on a weekend schedule. Denny Beckner, a Texan batonner, who recently came to the Park Central Cocoanut Grove, has won himself rave notices for his comedy rather than his music. Ted Lewis, who has long ignored the sneers of the righteous, continues giving out the finest hokum and the Broadway love it.

Music men attribute the surge of the daffiness boys to a desire of war-worried minds to obtain refuge by grabbing a laugh. Anti-baby sock meanies allege that the novelty stuff is just a "natural swing from the swoonata stop." (Lay that pistol down, baba, we're only quoting.)

Mab's Chirp Out

New York—Missing from Charlie Barnet's band in recent weeks were Harriet Clark, vocalist, and Pete Candillo, trumpet. Harriet had an attack of ptomaine poisoning. Pete had a bad

Do They Dig?

New York—If you haven't figured out yet exactly what all the words to *Mairzy Doats and Doasy Doats* mean, don't worry, because a lot of other people are in the same fix. Miller Music, publishers of the tune, recently asked a news clipping bureau to send them all stories about the tune. Comes back a letter from the clipping service: "Who or what is *Mairzy Doats*?"

Esky Jamsters Fail To Come On

New York—The Esquire All-Star Jam session at the Met Opera House here recently wasn't the fire-cracker that it promised to be. Esky representatives say: "We've learned that maybe a big band behind the soloists will help and that's probably the way it will be done next year." Esquire plans to run the All-Star concert annually, possibly taking the show to other key cities in the United States.

Gripe about the affair from critics, fans, and the All-Stars themselves was that it lacked an overseer to pull rough edges together. All the talent necessary for a whiz session was on hand but somebody forgot to turn on the gas.

Playing at the shindig were such names (chosen by a board of international jazz critics) as Louis Armstrong, Art Tatum, Red Norvo, Lionel Hampton, Jack Teagarden, Barney Bigard, Al Casey, Coleman Hawkins, Oscar Pettiford, Sid Catlett, Mildred Bailey and Billie Holiday.

Biggest laughs of the session were furnished by music critics on local daily papers. The World Telegram's Bob Bagar, still batting a thousand, managed to review a Billie Holiday number never performed (he did the same thing at Ellington's last Carnegie concert), while Berger of the Sun pointed out learnedly that Frank Stacy's piano would have been more suitable to the Met than Art Tatum's. —tac

Phillips Seeking Overseas Chair

New York—Still trying to get overseas is tenor-man Joe "Flip" Phillips. "Flip" was set to hop the Atlantic with Red Norvo's Coca-Cola crew when that tour was called off. When Abe Lyman announced he was making a European junket, "Flip" took a chair in Lyman's band. The Lyman tour has been on and off again for weeks and during that time, "Flip" started looking to Benny Goodman, also rumored to be going abroad. Now Lyman's trip is on again and "Flip" is in the line-up even though he's keeping an eye on Goodman, Charlie Barnet and Jimmy Dorsey, all Mediterranean tour prospects.

Whatza Jive?

New York—Sunny Skyler's new hit, *Besame Mucho*, means "Kiss me a lot," according to Spanish interpreters. Or, for a straight hillbilly translation, *Buss Me Much, Oh!*

Candid Stuff



Hollywood—Being in an atmosphere of lenses and film, Sammie Kaye gets the bug and trains his candid on an interesting subject, Sally Stuart, newest addition to the chirp department of the Kaye crew. An angle shot on some nice curves.

Band Poll Winners Get Trophies



Los Angeles—Winners in the seventh annual Down Beat band poll who are now on the west coast received their trophies in several recent presentation ceremonies. Above: Eleanor Powell, dancing screen actress and hot music fan, presents Vito Russo with his trophy, witnessed by Woody Herman, with whom the star saxman is playing again. Left center: Axel Stordahl, arranger, helps Frank Sinatra admire his award as most popular male vocalist. Right center: Groucho Marx honors Ziggy Elman, who heads the trumpet section of the Beat's mythical all-star band. Below: Johnny Mercer, new president of Capitol Records, crowns Jo Stafford queen of girl vocalists, while Paul Weston, staff conductor, watches.

Writers Nab Novelty Epic From Blip Baby

New York—An explanation for the composition of the zany hit tune, *Mairzy Doats*, has been uncovered. The official explanation handed out for the tune is that songwriter Milton Drake heard his baby daughter singing, "Cowzy tweet and sowzy tweet and liddle sharky doister." Drake assembled his partners, Al Hoffman and Jerry Livingston, and the trio knocked out today's tonal tribulation in the baby's playroom.

Economically, if you're interested, *Mairzy* is setting all kinds of music publishing records. Sales, averaging 30,000 copies daily, are a cinch to hit a million, and if the tune doesn't hit the top of Your Hit Parade in prompt fashion, then George Washington Hill needs a new adding machine.

Besides the Al Trace version on Hit records, releases of *Mairzy* are due from the Merry Macs and Lawrence Welk on Decca; Ozzie Nelson on Capitol; the King Sisters on Victor and the Glenn Miller Singers on Hit; while both Famous and Savoy are readying bands for the novelty tune's waxings.

New York—Bruno Walter, guest conductor of the Philharmonic, plans to take next year off to write a book of memoirs.

Horn Changes Vocalists; Hint HJ Near Draft

Los Angeles—Buddy De Vito, recently with Eddie Oliver's band at the Edgewater Beach hotel in Chicago, replaced Buddy Moreno with the Harry James band at the close of its engagement at the Hollywood Palladium. De Vito, who is 23 years old and single, sang professionally with Gay Claridge before joining Oliver. A native Chicagoan, he studied voice with Russel Brookes, Chicago teacher.

Moreno reported for induction immediately after the band concluded its six weeks' stand at the Hollywood dancer Feb. 6. Plenty of the James Boys are now in the 1-A classification, since they were previously deferred on the basis of their family status.

Notwithstanding the numerous stories in trade papers and the local press to the effect that the Horn had been given a 4-F rating, James continues to deny such reports, saying he is still 3-A. This has brought a recurrence of the rumors that MGM studios had secured another deferment for James. Unless the situation is clarified soon, James will suffer from adverse publicity. Selective service officials here refuse to issue information.

Sinatra Denies Walkout Story

Los Angeles—Frank Sinatra denied that he threatened to withdraw from his radio show when radio officials recently rejected his request to move the airshow from the CBS studios here to the CBS Playhouse on Vine St. He said that the story was another exaggerated yarn by some press agent. The Voice said that he merely wished the broadcast moved so more people might witness the show.

AFRA officials said that they were called in shortly before the show was to go on the air, and had to order Sinatra to go on or face immediate suspension. Sinatra said he was willing to cooperate, but that he "objected" to being ordered around by anyone."

Sherwood Crew Fixes Schedule

New York—Bobby Sherwood, recently placed in 4-F, will open Feb. 17 for a week at the Hippodrome theater in Baltimore. Following his rejection, the Elk Parader played college dance dates, while reorganizing his schedule. Plans are pending to bring the Sherwood crew into the Hotel Roosevelt in Washington, D. C.

Allan Gets Fond Farewell



Cleveland—Looks like everybody but Ted Flo Rito kissed Allan Cole, former Flo Rito vocalist, as he shoved off for sea duty with the coast guard. Bussing the boy here are (left) Kay Swingle of the Flo Rito quartet, and (right) Patti Palmer, featured singer with the band.

Raeburn Heads For East With Top Sidemen

Chicago—Boyd Raeburn, local maestro, got his crack at the big time when his augmented band opened Feb. 11 at the Roosevelt hotel, Washington, D. C., with two stays at the Hotel Lincoln, New York, to follow. Hampered by a confused draft status for the past six months, Raeburn hesitated, until recently, to forge out into major locations. He told *Down Beat* that he is through worrying about his draft classification, and is determined to make a name for himself before being called to the service.

Raeburn will make his New York debut Feb. 28 at the Lincoln hotel for a four to six week stint, after which Count Basie comes in for eight weeks. Raeburn returns for eight weeks after Basie's closing.

Picked Sidemen

Raeburn, who has frequently been the victim of raids by name leaders searching for sidemen, took some choice talent when he rebuilt his band for the eastern invasion. His personnel includes: trumpets, Sonny Berman (T.

SITTIN' IN



SIDE-WOLF-MAN

From his bandstand vantage-point He leers with wolfish, roving eye. His drooling fills the spit-valve up When some slick chick goes jiggling by.

—gbp

Dorsey), Irwin Markowitz (J. Dorsey), Frank Panico and an unnamed fourth man; trombones, Earl Swope (Dunham), Bob Swift (Barnet), and Jay Kelliher; saxes, Johnny Bothwell (Woody Herman), Eddie Wiggins and Raeburn, altos, and Emmet Carls (Dunham), tenor; and Stu Olson (Dunham), baritone; Don Lamond (Dunham), drums; Eddie Mihelich (Bob Chester), bass; Joe Romero, guitar. The pianist was not selected at this writing.

Boyd is having trouble spotting a suitable chirp for the band. He is speculating on Dorothy Claire, who recently left Sonny Dunham. Anita O'Day, former Krupa thrush, has also been mentioned for the spot.

Spitalny Seeks Ideal Gal Chirp

New York—Phil Spitalny's looking for "the ideal girl singer of America"—again. The *Hour of Charm's* fourth nationwide singing contest gets under way Feb. 16 with a 13-week contract at \$150 a week as the bait. The winner will be guaranteed that much time with Phil's phemmes. Prelims will be held in 28 cities with ten semi-finalists getting a chance to sing at least once on the NBC show, champ to be selected from among them.



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His Highness Heps Higgy



Chicago—Cab Calloway, his hi-de-highness of ho-de-ho, visited the Garrick Stage Lounge here to hep J. C. Higginbotham that he had been chosen top trombonist in the *Beat* band poll—again, and to lay the trophy on Higgy lightly. Red Allen, Higgy's co-leader, beams his approval at the right.

Lil Abner Digs



New York—Having become a swoon singer in the hilarious cartoon strip which bears his name, Lil Abner decides to dig the *Beat* and become a really solid cat. This original sketch was drawn exclusively for *Down Beat* by Al Capp, creator of Lil Abner.

BANDS DUG BY THE Beat

DENNY BECKNER

(Reviewed at the Park Central Hotel, New York)

Denny Beckner, a good-looking, rangy Texan with a wide-open-space drawl and a breezy air is Broadway's latest "thing." A cross between James Stewart in chaps and Ted Lewis chewing on a straw, Beckner is really making sophisticated New Yorkers sit back and enjoy hokum that exploits the naive little boy approach, as well as the familiar "we're all plain folks out for an evenin' of fun" characterization.

Not an instrumentalist, he spends his time out in front of the band making funny, leaving the musical portion of the show to the band and his wife, who plays an accordion with velocity. Beckner has long legs which he throws around the dance floor, shuffling and crooning pleasantly, all the while wise-cracking at the expense of the audience and visiting celebrities, and generally acting the village cut-up but with a charm that the usual cracker-barrel emcee lacks.

General impression left after an evening with Beckner is that it's pretty much the same old corn but the package is new and pretty darn cute, at that. If he clicks, which seems likely, the credit should go to Beckner himself and not to his band, which is badly in need of new blood and plenty of rehearsal time.

—tac

SF Jive Sends Big T's Band

San Francisco—Bunk Johnson's "Hot Seven," a strictly Jazz outfit, and the Swing outfit of the youthful Saunders King continue to please jive fans here. Johnson's trumpet is featured at the Sunday afternoon jam sessions of the Hot Jazz Society at 150 Golden Ave. Saunders King and his men work at the Backstage in the afternoon, Jack's in the evening, and in between, find time to cut out for Los Angeles, where they have already waxed 20 sides for World Wide transcriptions.

Recent highlight here was the appearance of members of the Jack Teagarden orchestra, including Floyd O'Brien, Chicago tailgate, Joe Sullivan, Dixieland 88'er, and Big T himself, with Bunk Johnson's band. Teagarden's band was playing the Golden Gate theater here.

—David Rosenbaum

Fans Irked

Brooklyn—This community, where anything can—and does—happen, boasts The-Girls-Who-Would-Gladly-Lie-Down-and-Die-for-Sinatra club. But, since the publication of pix of The Voice smoking that cigar in honor of his new baby, members have voted for a slight amendment to the club name. It is now: "I Would Give My Life For Sinatra But Lay that Stogie, Down, Frank, Lay That Stogie Down!"

Eddie Greets Patti, Johnny



Great Lakes—Eddie Peabody, now ranked as a commander because of his morale work at the naval station here, greets poesy Patti Dugan and genial Johnny Long during a recent concert for the boys in blue. (Official U. S. Navy Photo)

CHICAGO'S J-BAND BRIEFS

Glen Gray, currently swinging it out at the Sherman Hotel, and Red Nichols of the hot trumpet, gave the hepsters a surprise and an unexpected treat when Red became a member of the Casa Loma gang shortly after their opening in the Panther Room. Jimmy Dorsey takes over the stand Feb. 25, with Gene Sedric remaining as the intermission attraction.

Red Norvo opens tonight (15) at the Preview on Randolph Street, with Billie Rogers pulling out for a series of one-nighters, returning later for an engagement at the Sherman Hotel.

Eddie South is back in the loop, this time at Elmer's on State Street, for an indefinite engagement . . . Trummie Young completed a terrific run here, first at the Capitol and winding up at the Brass Rail, before heading for New York's Yacht Club. Floyd Bean and his new combo replaced Trummie at the Brass Rail.

With the Music Box shuttered, Stan Phillips augmented to 12 men and returned to the Band Box when Boyd Raeburn departed for the Roosevelt in Washington, D. C.

Clyde Lucas' week at the Oriental theater was set ahead to Feb. 11, when Will Osborne cancelled. Former Modernaire Marion Hutton is sharing the bill. Tommy Dorsey begins a week there, for the first time, Feb. 18 . . . Week of Feb. 25 will see Woody Herman at the Chicago theater. Recently divorced crooner Harry Cool is rounding out a repeat engagement there, giving the swooners a glimpse of that remodeled nose!

Billy Blair, former Griff Williams bassist, has his combo at Helsing's downtown spot, with Peggy Lester on vocals . . . Dolly Dawn is wowing them at the Rio Cabana . . . Danny O'Neil, CBS tenor star, is on the coast for picture work . . . Beverly White, singing pianist, is at the new Cabin-in-the-Sky on the South Side.

Sixteen-year old Leonard Day of Chicago's Oklahoma cast is set to replace Gene Williams with Johnny Long if and when the latter's induced . . . Trumpeter Joe Weidman cut out from the Eddie Oliver band to join Hal McIntyre . . . Red Allen is back on the job at the Garrick, following his physical in New York.

Javanese Jiver's Card

New York—Harry Lim, the tiny Tim of the jazz impresarios, has business cards to match his size. The cards take up no more space than this story and limit his acquaintances to persons with 20-20 optics.

Billy guy who idea for happened to open on May selected. Wain late made Bates single Stage tomorrow Angeles, spotlight orchestra scale, case . . . years, Lubbock in Chicago. Bud June. Long skips fr. the Tic . . . Ray Johnny Allen . . . Lynn single ahattan. Louis president Washington in New Bob Charlie . . . In for her in Hollywood has replaced Step Field . . . Although reported Brown's Cincinnati to sing . . . WLW to now . . . GAC exec and his brated t. Paul Little com Town Club . . . The hardo singing Teddie quartet . . . Swing All groom two Carlson, rock, true own, a la Eddie bound, in Mare ma band . . . her Mrs. her to we ally left the first Ward ma . . . Boyd looked I Anita OT because to join Teddie cuts out. . . Jack New York called The Laird Cane make-up town Cal up in the beaming Jack, like a kill even as y IMPROVE your sight-readin' skill minimum studies and Bradwell Stu

STRICTLY AD LIB

by THE SQUARE

Billy Rose is being sued by a guy who says he had the original idea for *Carmen Jones*. Whatever happened to Bitez? ... They plan to open the Glen Island Casino on May 30, but no band has been selected ... Jerry Wayne and Bea Wain left the *All-Time Hit Parade* on February 11, with Lulu Bates succeeding ... Nita Bradley is singing with Lee Castle.

Stage shows will be resumed tomorrow at the Orpheum in Los Angeles, with Cab Calloway in the spotlight. Members of the pit orchestra come back at previous wage scale, pending WLB ruling on their case ... After playing golf for 26 years, Leo Cooper finally made a hole in one at the Midcity course in Chicago.

Bub Miley's wife expects in June. He's the former Johnny Long manager ... Skip Nelson skips from Lombardo to Teddy Powell ... Roy Eldridge opens at the Tin Toe in Boston on March 1 ... Ray Heatherton is 4-F and Johnny Messner is in the army ... Lynn Gardner, former Bob Allen beauty, is singing as a single at the St. Regis in Manhattan.

Louis Prima, who was in on the president's birthday doings in Washington, opens at Loew's State in New York on February 17 ... Dodo Marmarosa, pianist with Charlie Barnet, an appendectomy ... Ina Ray Hutton may be in line for her first date at the Palladium in Hollywood ... Allan Cummings has replaced Paul Johnson in the Shep Field's vocal department.

Although Kim Kimberly was reported set indefinitely as Les Brown's chirp, word from Cincinnati had Doris Day, who used to sing with Les, leaving station WLW to rejoin the band about now ... Seymour Heller, former GAC exec now in the coast guard, and his pretty wife, Gloria, celebrated their second wedding anniversary on January 25.

Paul Barbarin took his fine little combo into the Talk of the Town Club in Peoria on February 14 ... Tony Craig is the new Lombardo singer ... Sid Catlett is leaving Teddy Wilson to open with a quartet at the Three Deuces in Swing Alley ... Horace Heidt may groom two of his sidemen, Frankie Carlson, drums, and Shorty Cheek, trumpet, for bands of their own, a la Frankie Carle.

Eddie Miller may be army-bound, in which case Nappy LaMare may pick up his baton—and band ... When Lee Wiley loses her Mrs. Jess Stacy tag, look for her to wed the chap she practically left waiting at the church in the first place ... And Helen Ward may be a bride again soon ... Boyd Raeburn's new canary looked like Dorothy Claire or Anita O'Day, with odds on Dotty, because the O'Day probably will join Teddy Powell, if Peggy Mann cuts out.

Jack, the Cat

New York—Fresh from a grisly triumph in the horror film called *The Lodger*, movie villain Laird Cregar was discovered by the Beat the other night with his make-up off. Scene was downtown Cafe Society. Sitting right up in the front row with his face beaming and toes tapping was Jack, the Ripper, making, not like a killer, but a hot jazz fan, even as you and I.

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Maybe That's Good Luck Halo!



New York—Dig that trick halo around Charlie Barnet's head as he plays on the stage of the Strand theater here. Maybe it's a good luck omen, because there is plenty of excitement about the Barnet crew currently. The adjoining photo shows Harriet Clark, vocalist.

Long Drawer Critic Sent On Groovy Kick

New York—Johann Sebastian Bach and his cohorts would be digging the righteous, if they were alive today, according to Robert Bagar, long drawer critic of the *World Telegram*. "Bach would have been delighted with the fancy drum outfits that form the rhythm anchorage of every dance band today," Bagar asserts.

Patrons' Song Disrupts Cast

New York—Customers, who join in on the chorus of *People Will Say We're in Love* and *Oh, What a Beautiful Morning*, threaten to disrupt the cast of the Rodgers and Hammerstein revue, *Oklahoma*. Because of the many plugs which these tunes have received, some of the people out front can't help but make with the featured members of the cast during the vocal numbers.

Writing of a Town Hall performance of Bach's *Musical Offering*, Bagar said, "Some parts of the work, like the two fast movements of the Trio and Fifth Canon, moved along with a regularity and precision worthy of the best groove in swing circles. The musicians were definitely sending, and the listener felt excitement in the music."

The critique concerned not the BG quartet, as might be suspected, but rather the staid Coolidge quartet, augmented by harpsichord, flute, oboe, English horn, bassoon and bass.

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Damage Suit To Determine Ops' Loss Liability

Los Angeles — Musicians are expected to follow closely the suit filed by George Wald, who is attempting to recover \$46,800 damages suffered by himself and members of his band, when fire destroyed the Casino Gardens. Wald claims this sum is necessary to cover the musical library of special arrangements which he lost and also to pay off the balance of his contract at the Casino Gardens.

A similar case occurred after the burning of the Palomar ballroom, when Charlie Barnet's band was playing there. Attorney Max Fink, who handled the Barnet case and will handle the Wald suit, said that the current court action is expected to determine definitely the matter of responsibility in a location fire, which causes band losses. Fink told *Down Beat* that a clear cut decision, which would determine the ballroom's responsibility, might cause operators to carry insurance, which would protect musicians' losses in fires.

In the Barnet case, the court awarded damages of an unrevealed amount, which were adequate to cover the loss of instruments and arrangements, but only \$3,000 was collected.

Dick Groomed As An Actor



Hollywood—Dick Haymes is seen here with Mitzi Mayfair on his first movie assignment, the romantic lead opposite Mitzi in *Four Jills and a Jeep*. Execs at 20th Century-Fox see more than crooning possibilities in Haymes, believe that he has acting potentiality.

Leonard Sues Gets Buildup

Los Angeles—Bill Miller, operator of the Valley Lodge, North Hollywood nitery, will back Leon-

ard Sues, currently fronting a small band at the Valley Lodge, in a campaign to make the trumpet player a name band attraction. Miller plans to enlarge Sues' combo to a full-size orchestra this summer and to install radio wires at the Lodge.

BG Records Mozart Piece For New Film

Hollywood—One of the highlights of Benny Goodman's forthcoming 20th Century-Fox film, *Sweet and Lowdown*, will be a sequence, in which Goodman will play the solo part in Mozart's *Clarinet Quintet*. Goodman, with a quartet of top-rank Hollywood musicians, recorded the minuet movement from the composition.

He recorded the movement after a single day's rehearsal with Louis Kaufman, first violin; John Pennington, second violin; Paul Robyn, viola; and Lauri Kennedy, cello.

Sweet and Lowdown is founded on a Richard English story of dance musicians, called *Moment for Music*. It is in no sense a biography of Goodman, although it contains several episodes, reminiscent of Goodman's career.

Berg Backing New Musical

Los Angeles—Billy Berg, proprietor of the Swing Club and other Los Angeles nitery enterprises, is backing the intimate musical revue, *Insults of 1944*, which was to open latter part of January at the Playtime theater here.

Music for the show, cast of which includes Entertainer Ray Bourbon, Singers Shelly Mitchell and Roberta Lee (formerly with Les Brown), is handled from the pit by five-piece jump combo headed by Jack McVea, the one-time Hamptonite.

All songs are originals by Chet Forrest and Bob Wright, noted for their adaptation of a Rudolph Friml melody into the *Donkey's Serenade*.

Zuccas Begin New Venture

Los Angeles—The Zucca brothers, nitery impresarios, have converted the Hollywood Casino into a colorful bistro, which they patterned after their mother's original club. Called "Madame Zucca," the hostess of the club was Madame Zucca herself, who came out of retirement. Bob Fellows drew the musical assignment at the Feb. 3 opener. The Zuccas also operate the Casa Manana at Culver City; the Terrace at Hermosa Beach; and are rumored to be backing Harry Schooler in his new all-night spot, Club Society.

Bill Robinson Wed To Dancer

Columbus, Ohio—Bill (Bojan) Robinson, 66-year old dancing and singing star, was married here on Jan. 27 to 23-year old Elaine Plaines, a dancer known professionally as Sue Dash.

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Sidemen Paid Top Salaries

Los Angeles—The current peak popularity of rustic rhythm is reflected in the paychecks being received by sidemen in the combo of Spade Cooley, recently crowned "King of Western Swing." The orchestra plays five nights a week for barn dances staged by Cooley at the Los Angeles Breakfast club.

It is reported from reliable quarters that the wages of the cowboy tootlers is as high as \$230 per week for the five-day stand and one swing-shift dance at the Old Plantation in Culver City. This reported stipend would make Cooley's salaries greater than those paid by Harry James. With the exception of some key men who draw better than scale, the members of the Horn's crew rarely make more than \$200 per week.

Radio Pioneer Passes Away

Los Angeles—Jack Joy, pioneer radio music director and recently appointed director of public relations for the War Department's West Coast radio bureau, died at the Veteran's Hospital at Sawtelle, Calif., following a series of operations.

Joy started as music chief of L. A.'s KFWB in the 1920's. He introduced the Boswell Sisters to radio. Joy was recently stationed in Washington as a director of government radio programs, including *The Army Hour*. He left his widow, Edyth, former dancer, and his mother, who lives in Chicago.

Hall Renovates Trombone Turn

Los Angeles—Wilbur Hall, a standout musician and entertainer in the Paul Whiteman band of the late 'twenties, has joined the cast of Ken Murray's *Blackouts of 1944*, the El Capitan theater stage show which is booming through its second year to turn-away business.

Hall's piece de resistance is still his rendition of *Noia* on his trombone, an act which he works in as a gag with the piano team of Bill Hoffman and Ed Rebner, also featured in the *Blackouts*. Although he does a comedy act, Hall is regarded by musicians as an outstanding musical performer.

LA License Tiff Delays Opening

Los Angeles—T-Bone Walker, blues singer extraordinary, and the Lorenzo Fianno Trio are slated to open the new "Down Beat Room" (no connection with this publication) if and when the proposed Central Avenue spot opens. A citizens' committee, several residents of the neighborhood and the *Los Angeles Tribune*, Negro newspaper, are fighting the issuance of a liquor license for the spot on the grounds that there are 10 liquor licenses held in the same block.

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MOVIE MUSIC

by Charles Emge

We have received many letters requesting an explanation of the term "side-line musician". It is used in Hollywood to refer to any musician or group of musicians who are actually seen in a picture. As we have mentioned before, these musicians almost never—except in the cases of name bands doing featured presentations—record the music they appear to play.

The expression "side-line musician" originated in the days of silent pictures. It was customary in that era to employ small musical combinations, usually a violin and portable organ, to play on the set during the filming of emotional scenes or just to entertain the actors and actresses in the long waits between shots. The musicians worked on the "sidelines", just outside the camera's field. Thus they came to be known as side-line musicians, and the term is still used to designate musicians who work on the set as opposed to those who work on the sound stage (actually a big recording studio) and do the actual recording.

There are several reasons why it is advantageous to do the recording and photographing in separate processes. Reason No. I is that the visual set does not provide the right conditions to produce good musical recording; Reason No. II is that it would be too costly to employ highly-paid recording musicians to sit around during the long, time-consuming delays that always occur during actual shooting.

Nice Work—if, etc.

Very little musical ability—sometimes no ability at all—is required of a side-line musician. He simply synchronizes his playing motions to a play-back of the recording that he will appear to be playing in the picture. When the sound and picture tracks are put together the result can be nearly perfect or unbelievably sloppy. It depends mainly on how much time and money the producer is willing to spend on this phase of the picture.

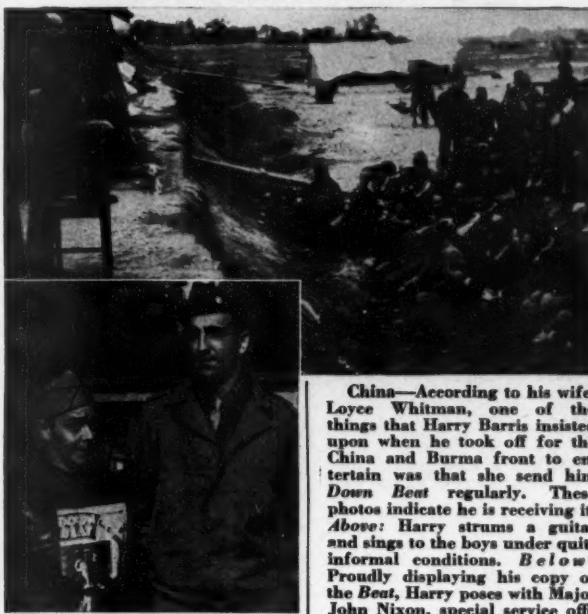
In the early days of sound pictures the studios didn't even bother to supply side-line bands with copies of the recorded arrangement to follow. Nowadays the side-line bands generally coincide instrumentally with the bands that recorded the music and follow the original arrangement note for note. This is dependent on the degree of realism the director wants in his picture. We still see plenty of pictures in which the music of a 30 or 40 piece orchestra is apparently played by a five-piece combination.

One of the queries we receive frequently is: "Do the musicians seen in pictures actually play during the filming of the scene"? Sometimes they do, sometimes they don't. It depends on the nature of the scene and the methods of the director or music supervisor. It is much easier for a musician to synchronize his "playing" with a play-back when not actually playing. If a band plays at full strength they drown out the play-back and can't keep "in sync". Many of the instruments seen in pictures are just props—dummy pianos, plastic

Riff Retorts

New York — Radio stations here held open forums on the Rodzinski "Boogie-woogie-delinquent" statement. Fred Robbins, director of WHN's *Swing Class*, exchanged remarks with the *Bout*'s Frank Stacy, both agreeing that the maestro was nowhere. Over WNEW, pianist Hazel Scott met with a board of psychologists, only one of whom agreed with Rodzinski. He was the guy who asked for Hazel's autograph after the broadcast.

Barris Still Gets His Beat



Lena Horne To Play Eliza Role

Hollywood—Lena Horne's first full-fledged acting role in the movies will be in the part of Eliza in a "straight" version of the old American stage classic, *Uncle Tom's Cabin*, to be produced by Arthur Hornblow for MGM.

Opus will be in technicolor, and while it will not be a "musical" in the accepted film sense of the word, heavy emphasis will be placed on musical scoring. Whether Lena Horne will sing has not been decided. It was stated that if she sings at all, the songs will be introduced purely as part of her character role.

horns, fiddles with greased strings and bows, etc. But no one has ever figured out how to completely silence a drummer.

Sideline Scale

Side-line musicians get \$16.50 per day and they spend most of the day sitting around. Because very little musical ability is required, the work goes to musicians who are, presumably, the "proper types", and, of course, to those who have the right "contacts" (a relative in a high place is a big help). As is inevitable in a line of "work" that involves little ability and good pay, there is skulduggery from time to time in the placement of side-line calls.

But thanks to the AFM's rugged studio representative, J. W. Gillette, and his assistant, Lindsay Simons, who keep watchful eyes on side-line calls, there has never been anything as smelly as some of the incidents that have occurred in connection with the employment of ordinary "extras" (mob-scene and atmosphere players) in pictures.

Most of the major studios have men in their music departments whose job it is to "cast" side-line bands and orchestras. Generally speaking they try to employ musicians who are reasonably competent and who can play passably if required. But side-line musicians are in fact only "specialized extras". Snappy looking young fellows with fancy sets of instruments naturally have the edge in dance band calls. Fellows who fit—or sometimes don't fit—the uniforms in the costume department are supposed to get the military band calls. Old-timers get in on the symphony calls.

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Hollywood — **BRIGHT LIGHTS:** Now that Frankie Sinatra has bought up all the "pieces" of himself and is outta debt, he's investing in a half-million buck trust fund for his two kids. . . . Rumor has it that Nan Wynn trekked east with a pout on at Columbia studio, where breaks and billing weren't too good. . . . Veloz and Yolando have another son, Anthony. . . . Betty Hutton has taken her hypertension to Palm Springs. . . . Frances Wayne, Woody's protegee is doing a specialty at the Troc.

What's the Hugh Martin-Ralph Blane-Laird Cregar story? E. V. Durling-darling, personal nomination for Odd McIntyre's column shoes, if he wants 'em. . . . Jimmy Dodd's new tune *Sinatra Stay Way From My Gal* is a comer. MCA is trying to squelch it, but Famous has already planked down option dough and is waiting to publish.

ARC LIGHTS: Johnny Clark dashing from a recording on U's *Moon Over Las Vegas* to RKO for an eight-bar solo in the "2nd-Sinatra opus" as the production sheet reads. . . . Lana Turner will do *The Harvey Girls*, a musical based on the Fred Harvey restaurants. . . . Tanis Chandler who played in Warner's *The Desert Song* as a man and was billed as Robert Archer, was exposed as a hoaxter when Director Curtis Bernhardt ordered all men to work "minus shirts" in a scene on the *My Reputation* set. . . .

Studio officials are using extra thick coating of maxfactor to hide their magenta faces.

U's Director Arthur Lubin, who did a beautiful job on *Phantom of the Opera* and just a job on *All Baba and the Forty Heisters*, is preparing a new musical which will music its way from the Bowery to 14th St. on to Times Square and land at 52nd St. in a blare of swing. . . . Ina Ray Hutton and her musicians check into Columbia May 10 for a pic.

Para's Roy Fjastad, (pronounced Fiesta) and Bill Speery (pronounced Bob Speares) proving there isn't a man-power-shortage-of-lungs with their Singers audition (a goodly mob was there). . . . Betty Grable and Alice Faye will be tested for *The Life of Peggy Hopkins Joyce* when they come back to work.

LOVE LIGHTS: Virginia Weidler's mama was angry at the publicity her daughter got with Dick Maines (the James trumpet player). . . . Martha Kemp and Ted Howard spooning at the Somerset House. . . . Deanna Durbin has her mind on a Producer.

Judy Garland and Don Roper are skipping rope together. . . . Robert Cummings, who almost won *Fay McKenzie*, is now courting Mary Constant, a war widow. . . . Dennis Day is using Mario Whalen for a wailin' wall. . . . Walter Donaldson and his wife are telling the Judge they're thru with love.

Stork dept. reports the Bob Crosby's have an April date. . . . Trudy Erwin of Bing's NBC airshow hopes her will be a little Murdo MacKenzie. . . . Bunny Waters and Johnny Green who became One a couple columns ago will become Three several columns from now. . . . The Rudy Vallee's might have a story to tell too, any issue now.

Larry Adler Faces Draft

New York—Uncle Sam may soon be booking a harmonica player named Larry Adler—in-induction date is Feb. 20.

JIMMY McHUGH'S Hit Parade of "Oldies" Hit Parade of "Newies"



Publisher Songs

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ROBBINS ... "DON'T BLAME ME"

T. B. HARMS "SOUTH AMERICAN WAY"

MILLS "DIGGA DIGGA DO"

MILLS "I CAN'T BELIEVE YOU'RE IN LOVE WITH ME"

ROBBINS ... "LOVELY LADY"

ROBBINS ... "CUBAN LOVE SONG"



Publisher Songs

ROBBINS ... "THE MUSIC STOPPED"

T. B. HARMS "I COULDN'T SLEEP A WINK LAST NIGHT"

CRAWFORD "THIS IS A LOVELY WAY TO SPEND AN EVENING"

ROBBINS ... "CANDLELIGHT AND WINE"

ROBBINS ... "DON'T BELIEVE EVERYTHING YOU DREAM"

SOUTHERN .. "CAN'T GET OUT OF THIS MOOD"

SOUTHERN .. "SAY A PRAYER FOR THE BOYS OVER THERE"

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Chicago, Ill.

lack of noticeable dating. Veteran though he is, James P. has kept up with all and ahead of most of his younger contemporaries. Long after he first became recognized as an accomplished, creative keyboard artist, he continued to improve and develop. His newest efforts reveal once again that he has never ceased to progress. Furthermore, each opus is a real composition, a genuine contribution to hot pianistics and not just another rehashing of antiquated or over-worked material. Both companies represented have, quite, apparently, taken considerable pains to insure faithful reproduction. That, in itself, would be sufficient to recommend these discs to most of us.

Gut Stomp is aptly titled, for nowhere can one find a more solid 88 solo. That deep-seated sense of rhythm, so characteristic in the work of the late Waller, is plainly an integral and fundamental part of Johnson's style. *Impressions* is easily the most beautiful piano number pressed in recent years, certainly since Jess waxed *Ecstasy* for Commodore. Here Johnson exhibits all the training to which he has long been subject. Evident throughout are the subtle twists of the moderns and the sound background of the masters, all perfectly adapted for jazz purposes. Too much boogie woogie has been recorded in the last few years, but these two cuttings by Johnson are remarkable exceptions. *J. P.* is tremendous but only a trifle superior to *Stride*. The clever variations supplied by this fine artist make boogie a terrific pleasure to hear.

Jazz Variations

Milneberg Joys
12th St. Rag
Asch 350-1

Noni
Jess Stacy Blues
Asch 350-2

Snowy Morning Blues
I Never Knew
Asch 350-3

This album, Asch 350, contains a strange miscellany of excellent jazz, old and new. The first coupling features Fletcher Henderson's orchestra when Smack had with him such famous names as Carter, Hawkins, Sampson, Procope, Stewart, Stark, Smith, Higginbotham, Jones, Haliday, Kirby and Johnson.

Milneberg is a sterling if somewhat antique arrangement, but in scoring at least *Twelfth Street* is almost sheer corn. What count are the solos! On the former Rex and Higgy get off with admirable verve and abandon, while on the

Chick Rocks



Lancaster, Pa.—Doris Cartwright of Manheim has joined the all-girl band of Joan Lee as drummer, and the cats in this section of the state say that she really rocks the crew with a solid 4-4.

latter Claude's trombone comes in with tasty restraint and Hawk's tenor with lusty vigor and Stewart's horn with sparkling enthusiasm.

The second pair, also a reissue, finds Jess Stacy leading an all-star array consisting of such formidable soloists as Butterfield, Jenkins, D'Amico, Miller, Hanlon, Weiss and Carter. Each melody man gets a crack at the mike on both sides, as well as several luscious bits of Stacy piano. Billy and Eddie do all that could be expected, and more. But Jenkins and D'Amico surprisingly walk off with most of the honors. That Jenkins, in particular, plays some marvelous jazz!

The third platter furnishes two sides previously never issued, the first another solo by James P. Johnson, the second an unusual waxing by Peck's Bad Boys. *Snowy Morning* is as fine as the other Johnson's reviewed above, better than his earlier recording of that number. That's the thing about Johnson, he goes right on getting better and better. *I Never Knew* spots the strangest group ever cut, I think, three guitars and a string bass. Jimmy Smith, with his electric console guitar, takes a rather uninteresting Ha-

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Milneberg is a sterling if somewhat antique arrangement, but in scoring at least *Twelfth Street* is almost sheer corn. What count are the solos! On the former Rex and Higgy get off with admirable verve and abandon, while on the

wailian chorus. Allan Reuss, with his Spanish guitar, really gives out with the righteous stuff. Mike Widmer, with his amplified tenor guitar, gives a somewhat feeble imitation of the great Django. Leonard Corsale is the bassist.

This album ought to see the Asch firm off to a good start. Charles Edward Smith deserves a hand for the accompanying booklet.

Swing

Duke Ellington
Main Stem
Johnnie Come Lately

Victor 20-1556

This is the first new Ellington coupling to be issued in many a month, and both sides are nothing short of sensational. Each is an original instrumental, and the absence of vocals is hardly to be regretted. *Stem* features brilliant Stewart and superb Hodges, in addition to some powerful work by the brass section. Johnny spotlights the Duke and Rex as soloists, but both the sax section and the brass section come through in great shape as well. Catch the fancy fadeout at the conclusion! This is still the finest band in the country, make no mistake, and it will be a long time yet until one comes along that can take its place.

Charlie Barnet

Strollin'
Sittin' Home Waitin' For You

Decca 18585

The Mad Mab fronts one of the most exciting white bands in America right now, one of the few who have had courage enough to emulate the Duke. *Strollin'* shows with what success Barnet frequently stretches toward his goal. *Sittin'*, however, is not in the same class, just an adequate performance of a mediocre number. It is further marred by a vocal, handled this time by Virginia Maxey. Nevertheless, Barnet is definitely somewhere in his approach to jazz and also in the results he obtains as a rule.

Dance

Jimmy Dorsey

My First Love
When They Ask About You

Decca 18582

It would seem that J. D. has given up jazz altogether in his desire to please Jack and Jill Jitterbug, the darlings of the dancefloor. What could be more commercial than the latest Dorsey recording? What could be more successful than the newest Dorsey orchestra? Must commercialism and success forever go hand in hand? Dance to this dulcet year."

Wax Works In War Work

New York—Whether or not they're essential to the war effort is no longer a question to employees of Muzak transcriptions. The War Department has awarded Army-Navy "E" pins to the wax workers doing their stuff on Signal corps jobs.

Wax Works In War Work

New York—Whether or not they're essential to the war effort is no longer a question to employees of Muzak transcriptions. The War Department has awarded Army-Navy "E" pins to the wax workers doing their stuff on Signal corps jobs.

pair, my friends, that's what they're for. To add to your pleasure, Kitty Kallen chirps the lyrics of *When They Ask* and Bob Eberly chants the refrain of *First Love*.

Johnny Long

In A Friendly Little Harbor
I've Had This Feeling Before

Decca 4429

For dancers only, these two numbers have little to offer to anyone who thinks that music is something to be listened to of a cold winter evening. Gene Williams sings both vocal choruses.

Vocal

Ink Spots

Don't Believe Everything You Dream
A Lovely Way To Spend An Evening

Decca 18583

It's been a long time since Decca released an Ink Spot opus, and fans of the Spots will undoubtedly be gratified to have these put on the market. Certainly, these two sides are typical Ink Spot renditions of typical Ink Spot material. As such, they ought to prove extremely popular.

Perry Como

I've Had This Feeling Before
Have I Stayed Away Too Long?

Victor 20-1548

Perry is coming up fast. This coupling, *I've Had This Feeling Before* and *Have I Stayed Away Too Long?* will certainly do very little to halt his rise. Perhaps this particular disc will help to answer an old old question: does the song make the singer or the singer make the song? When Sinatra, Haynes, and Como reach the point where they can make anything sound good, then they will have begun to pull up alongside the Groaner himself. Good luck, boys!

Ella Mae Morse

Shoo Shoo Baby
No Love, No Nothin'

Capitol 144

Ella Mae is the other favorite of the moment, and she too will have to come on like mad before she catches up with La Holiday and La Bailey. This pair, *Shoo Shoo Baby* and *No Love, No Nothin'* will boost her popularity still further. She does a good job on both sides, better perhaps on *Shoo Shoo*. The backing by Dick Walters could be better, much better indeed. It would appear that Capitol is out for blood, determined to tap the till with a succession of commercial bellringers. With a man like Johnny Mercer around, it isn't altogether impossible that the California concern will soon be wheeling in a shiny new register to take care of the overflow on incoming shekels!

Novelty

Richard Huey

Hurry Sundown
Blues Boogie Woogie

Decca 8656

Because of the blues singing so prominent on both sides, this disc might better be placed in the Vocal division. The use of a Bahaman drum background, nonetheless, is novel enough to warrant Huey's platter being discussed here instead. *Hurry* is far and away the better of the two, a fine and mellow tune indeed. The boogie is also interesting but scarcely as moving as *Hurry*. As far as the vocals are concerned, this job is not particularly noteworthy. Bahaman drums, imagine! Those drums may set this release spinning, at that.

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Arty Agents Attempt 'Swoon Croon' Gal Gag

New York—Some smart press agent is going to get a fancy bonus one of these days. We mean the guy who first coins a feminine synonym for "swoon singer," pins it on his chirp, gets the boys to fainting in the aisles, and creates the first "Swoon-ess."

Abortive attempts along this line already have been made. Shortly after Frank Sinatra's meteoric rise, three well-established flacks started building shady schemes, involving hoked-up publicity and shills (audience stooges), aimed to sky-rocket their clients.

Solo Acts Start

Those plans fizzled but with the recent switch of many girl vocalists from band work to solo acts, the heat is on again, though more legitimately this time. Helen Forrest from Harry James, Helen O'Connell and Kitty Kallen from Jimmy Dorsey, Amy Arnell from Tommy



Joan Edwards

Tucker, Marion and June Hutton, Anita O'Day and Ella Mae Morse are among the competitors in this contest to see who becomes the first "Voice-ette."

And the tournament isn't restricted to former name band chirps. The networks are all poring through their vocalists in search of a red-hot singing item. Jeri Sullivan, Monica Lewis, Liza Morrow, Kay Armen, Jean Collins, Marcella Hendricks and Eileen Woods are a few of the many new voices now being heard on sustaining shows over CBS, NBC, and the Blue network.

Joan Gets Groon

The most progress seems to have been made over at CBS with Joan Edwards, Sinatra's sparring mate on *Your Hit Parade*. Joan actually has the young men in her audience making with a noise that resembles neither the sound of a swoon, nor yet a grunt but lies somewhere between the two. Perhaps the word "groon" would best describe it.

Locals Stomp In Baltimore

Baltimore—Danny Teagarden's swing crew has opened at the Bandbox. Harvey Rock's ork is on the stand at Sam's Rail Inn. Lou Mellon is set at the Keystone and seems to be one of the better local crews. Larry London band featuring Al Spieldock at the tube, is in its second year at the 21 Club.

At the location spots, Russ Smith entertains at the Belvedere hotel, following a run at the Stork Club in New York. Chuck Foster continues at the Chanticleer.—Paul Goodman

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Towles vs. Hamp In Philly Battle

Philadelphia—Nat Towles, who toured the West for years with a sepiya crew, has created a sensation after two short engagements. His jump crew aroused so much comment here recently that Reese DuPree, local dance promoter, pitted Towles' band against Lionel Hampton's ride gang at the Strand ballroom on Feb. 4. (Results of the carving were not available at this writing.)

In his first appearance at the Strand, Towles attracted only 100 dancers, but they were satisfied dancers after the evening was over. The grapevine got so busy that DuPree brought the band back for a Jan. 21 gig. With Hot Lips Page playing an opposition prom the same evening, Towles drew 650 dancers.

Following the local battle of swing, Towles went out on the road with Mrs. Joe (Marva) Louis on a tour, beginning with a Feb. 11 date in Richmond, Va. After a string of dance and theater dates, DuPree is signing Towles around May 1 for a month's jaunt on his chain of locations.

Hartford Combo With Al Dexter

Hartford, Conn.—Jack Woodford's Lone Star Buckaroos, featured at the Hotel Garde's Village Barn until the spot was recently closed following a fire, signed a year's contract to appear with Al Dexter, the composer of *Pistol Packin' Mama*. The unit opens at the Bowery in Detroit, following with Omaha, Kansas City and New Orleans.

The Landerman Brothers' orchestra are going into their fifth season at the Hotel Bond.

—Hal Lowey

Cozy Combo of Chicks and Cats Clicks at Cove



Alexandria, La.—Monday nights are G. I. nights at The Cove here, and gates from the 38th Division band at Camp Livingston like to sit in with the "Four Little Maids", Wanda Lee, Jeanette Muralt,

Rosemary Starrett and Thelma Salisbury. Herb Wal-tamire is at the tuba, "Dagwood" Walton and Claire Widdows are trading licks with the sticks, while Danny Varzos of Chicago digs the bass.

Name Orks Hit Little Rock's New Bistros

Little Rock, Ark.—Name bands are playing here since the rejuvenated Rainbow Gardens has reopened and Barney Levine has inaugurated the name band policy at his Westwood club. The Concordia Officers' club is opened to the public when a name band appears, and so far, Duke Ellington and "Hot Lips" Page have played the spot.

Jimmy Reda, former Vincent Lopez man, is still at the Stars and Stripes . . . Herby Haskett and his Music Makers, local crew, are the regular band at the Westwood club . . . Lloyd Armon and his combo at the Hollywood grill . . . Mrs. Nan Blackstone is operating the Gingnam Inn, country nite spot . . . Frank Boers and ork are riffing for servicemen at the Rainbow Gardens . . . Tommy Scott has taken over Harris Owen's band at the Hilltop . . . Chief of Police Pitcock refuses to allow Negroes to hold dances in the Municipal auditorium, so the sepians are forced to cut capers in their own bistros.

—John Belford

Court Airing In Theater Dispute

Los Angeles—The dispute between the management of the Orpheum theater and Local 47, musicians' union, will be aired in court, as the Orpheum interests are preparing to file a court action, asking declaratory relief from liability for payment of stage acts and bands signed prior to the recent walkout of members of the Al Lyons' pit band. The musicians' withdrawal caused the theater to switch to a straight picture policy for what was the only flesh house here, playing headline acts and name bands.

While none of the acts or bands, whose bookings were canceled, have yet filed suit for payment on their contracts, Sherrill Corwin, theater manager, said that the court action would determine the Orpheum's responsibility. Harry Rosenbloom, Orpheum attorney, said that the suit would also attempt to settle such questions, as whether or not the walkout constituted a "legal strike;" and the liability of the musicians for damages incurred by acts which had to pay their expenses to the coast and had been prevented from playing.

Rudy Muck Is Happy Papa

New York—Rudy Muck, is handling out the cigars for a real blessed event. His frau presented him with a 17½-pound (yes, we said seventeen and one-half pounds) boy Feb. 1.

Vocalist Takes Over

New York—Jimmy Palmer, vocalist, has taken over the baton of the Gracie Barrie band, since Gracie decided to continue as a solo vocal attraction. Louis Zito, the band's road manager, has also left the fold to take up as road manager with Tommy Dorsey.

Pastor to Terrace Room

New York—Tony Pastor and the King Sisters open as a unit at Frank Dalley's Terrace Room, Newark, N. J., for a three weeks' run, beginning Feb. 18.

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You know, there's a funny thing about the war and the sacrifices entailed by the struggle. Theoretically it should unite mankind. Books and plays have been written to prove that a common peril does accomplish this phenomenon.

We believe that when men fight together against natural disasters, fires, floods and similar catastrophes, this sometimes is true. Even then the instinct of self-preservation often develops utter selfishness.

We saw a cartoon the other day about a bus driver who told the passengers crowding into the front end of the vehicle: "You folks buy bonds, give blood and collect scrap! Why can't you move to the rear of the bus?"

This illustrates the point we are trying to make, except that we are not concerned here with simple creature comfort, nor with the social amenities.

We are talking about the individuals who are so concerned with living their little lives, even in the midst of global conflagration, that they not only neglect even a decent consideration for the rights of others, but they actually and deliberately usurp those rights!

That goes for politicians, profiteers (you don't hear that term as frequently as in the last war, although they're still a big busy bunch), merchants or musicians.

It goes for anyone in any profession or in any walk of life who, having bravely bought a bunch of bonds to save face, turns today's abnormal situation to his own self-centered advantage.

It goes for that group of sidemen we heard about the other day, who demanded that their substantial salaries be "net", that the leader absorb all taxes, including the withholding. They left the band in a hurry, but still had enough guts to appeal to the union with their claims!

This goes, too, for the band leaders who take every advantage of wartime restrictions, manpower regulations, salary freezings and transportation priorities to give the finger to their men.

It goes for groups as well as individuals, whether these are organized labor groups, making unfair wage demands in the face of emergency, or capital combinations, seeking legislation to nullify equitable gains which labor may have made in the past.

We wish we could be sure that the characters who are so danged busy leading their little lives today—would always little lives, in direct proportion to their sympathy for the problems which face humanity!

CHORDS AND DISCORDS

Salute for Pops

Aleutian Area

To the Editors:

We cats up here in the Aleutians would like to salute Paul Whiteman for his fine arrangement of *Travelin' Light*. The old

man of jazz should really be praised for his wonderful work on this disc.

The Two Tundra Beats,
Pfc. Abe Ragly
T5 Bill Damico

Perish the Thought

Medicine Hat, Alta.
SFTS RAF Canada

Dear Sir:

We have just read with amazement your small item from London, regarding the juke boxes in England. We should like to bring to your notice that juke boxes have long been used there. Such a story gives the American read-

RAGTIME MARCHES ON

NEW NUMBERS

MILLER—A 7 lb. 3 oz. son, Ralph Miller, to Mr. and Mrs. George Earl Miller, recently of Nebraska City, Neb. Mother was Hattie Haynes, former vocalist and orchestra leader.

RICHARDSON—A son, Charles John, to L. and Mrs. Albert (Doc) Richardson, Jan. 15, in New Jersey. Father was former Will Bradley manager.

MCINTOSH—A 7½ lb. daughter to Sgt. and Mrs. Jamie McIntosh, recently in Tulsa, Okla. Father is former Ben Pollock trumpeter, now with the post band at Fort Sill, Okla.

RICE—A son to Lt. and Mrs. E. J. Rice, Jan. 14, in Shenandoah, Ia. Father was vocalist for ex-band leader Orrin Tucker.

SHEDIVY—Twin sons, Godfrey Frank and Gordon Willis, to air endet and Mrs. Godfrey Shedy, recently. Father is former trumpeter and mother is former vocalist, Ruthie Willis, with Vic Frayser orch.

CORTESE—A daughter to Mr. and Mrs. Tono Cortese, Jan. 6, in Philadelphia. Father is pianist with Jon Arthur orch at the Shangri-La in Philadelphia.

TIED NOTES

WALKER-VALE—Drew Walker, saxophonist, and Loretta Vale, vocalist, with Begbie Childs' orch, Jan. 14, in St. Louis.

STRONG-TIMMINS—Johnny Strong, trombonist with George Olsen's orch, to Dorothy Timmins, Jan. 10, in St. Louis.

OSGOOD-WOTHERSPOON—F. George Osgood, Jr., former tenor saxist with Clyde Lucas to Ivy G. Wotherpoon, Jan. 6, in Cleveland, O.

MACE-KASONY—Pfc. Steve Mace, former Louie Prima trombonist, now with the G.R.P.E. Band, Newport News, Va., to Peg Kasony, singer, Jan. 8, in Baltimore, Md.

BARGES BRANDES—Ted Barges, saxist with Stan Kenton orch, to Jayne Brandes, former Eddie Stanton vocalist, Dec. 19, Milwaukee, Ill.

PATON-COWAN—Ben Paton, drummer, now in the army, to Kitty Cowan, vocalist at La Martinique in San Francisco, recently, in San Francisco.

KING-SHAR—Sgt. Rut King, pianist, Y.D. 29th Div. Band to Del Shar, guitarist, Jan. 20, in Houston, Tex.

MARASCO-WALDRON—Wedo Marasco, alto saxist with Bob Chester, to LaVau Waldron, Jan. 24, in Denver, Colo.

ROBINSON-PLAINES—Bill Robinson, to Elaine Plaines, Jan. 27, in Columbus, Ohio.

LYMAN-BLANE—Abi Lyman, orchestra leader, to Rose Blane, vocalist with Abe Lyman orch, Jan. 24, in New York City.

FATIGUE BAR

STRAUB—Herbert L. Straub, 49, Detroit orchestra leader and vice-prea. of Detroit AFM, Jan. 26, in Detroit.

TAPIA—Juan Bantito Tapia, 62, orchestra leader, Jan. 23, in Los Angeles, Cal.

DAILY—Guy M. Daily, 64, pianist and former president of St. Louis AFM Local No. 2, recently, in St. Louis.

GELLERT—Max Gellert, 54, violinist with film and radio orchestras, Jan. 11, in Hollywood, Cal.

MANN—W. E. Mann, former Winnipegan, man, trumpet and guitarist, killed in action in Italy, recently.

REESE—Reese R. Reese, Pittsburgh voice teacher and baritone, recently, in Pittsburgh.

er the impression that the British are backward.

Furthermore, to imply, (as this story does), that the average Britisher would be unable to distinguish between "Duke" and "Juke," indicates that a trip over there would be highly beneficial.

Yours truly,

LAC Harry Dawson

LAC Dennis Hampson

LAC Alex Owens

LAC Peter Young

Kicks in India

1st Battery, Gloucester Rgt.
India Command

Dear Sirs:

It's really great to see a copy of the *Beat*, even if it's last May's when you're here in India. It was great to see pictures of B.G., Woody Herman and Artie Shaw.

Yours faithfully,

Pvt. S. G. Merlin

Sparky Touts Two

Fort Ord, Calif.

Dear Sirs:

Enjoyed the results of the *Beat* poll, but think that one vocalist, Billy Eckstein, should have placed higher. If he gets proper handling, he'll prove a rival to Sinatra.

Another underrated boy is Irving Ashby, who started with Hampton on guitar, but is now at Fort Huachuca, Calif. He is equal to Charlie Christian.

Respectfully yours,

Sparky Dixon

Well, Let's

Camp Adair, Ore.

Dear Editor:

A few weeks ago, while home-



"See what I told you—those one-nighters are ruining your vibrato!"

New Book May Place Jazz On Curriculum

New York—When the kids go bobby-sockin' on down to school next fall, they'll learn a new set of the "three R's," readin', writin' and rhythm. At least this will be true if all plans go through for a new jazz text book by Dr. J. T. H. Mize, author and educator. The volume, with the working title, *Let's Listen—A Thesaurus of American Music*, is planned as a practical guide to teachers and students who want to know about jazz and other native music forms.

Wide Interest Shown

Many schools already have expressed interest in adding the volume to their libraries even though it has not yet hit the presses, according to the author. Educators are acquainted with the pioneer work of Dr. Mize in breaking down stuffy classroom traditions and introducing the study of jam, jive and jitterbugs. As head of the music department of the Rye (N. Y.) high school, he edited a weekly mimeographed publication, *American Music and Jazz*, distributed to 180 high schools throughout the country.

He has lectured on *Jazz in the Classroom* during appearances at Yale, Penn State, College of New Rochelle and University of Connecticut. He started his experiments with jazz in the classroom in 1934 at Allen Military Academy, Bryan, Texas, with the study of "The Appreciation of Contemporary American Music."

ward bound on a furlough, I discovered a fine vocalist, Joan Gladding, who was singing with Denny Thompson's band at the Statler in Cleveland. Not only easy on the ears, but also the eyes. Let's have some pictures of her.

Sincerely,
Pfc. Eugene Frederickson

Boyer's * Browsings

By ANITA BOYER

Keep an eye on Phil Moore, 26-year-old composer, arranger, pianist and vocal coach, whose latest tune, *Shoo Shoo Baby*, is nudging the leaders on the *Hip Parade*. Phil first came into his own as an arranger for such jump bands, as Charlie Barnet, Bob Crosby, Freddie Slack, and Harry James.

Phil's work is interesting to me, because of his ideas for girl singers. He has assisted Lena Horne, writing all her arrangements for screen work and Ella Mae Morse, especially on her

Mr. Five best seller. Phil has found and set the style for a number of chirls. He works with professionals who have achieved only a certain amount of success and need the services of someone who knows the business well enough to develop them into the hit class. His pet peeve is out-of-tune singers. His advice to would-be singers is "look fairly and squarely at yourself and don't jump into the swim unless you really have something on the ball and if you have, swim like mad."

Phil wrote his first arrangement at the age of 15, when he did a stock of *Rhapsody in Blue*. Soon after, he was regularly penning manuscripts for Seattle's pit bands. At present, he is working on a musical of his own. His ambition is to have an orchestra of his own that produces good American music for radio and records. At present, he is one of the musical directors for the short wave broadcasts that are sent to troops abroad.

Back the attack!
Buy Fourth War Loan Bonds!

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Back the attack!
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These jazz-music friends, burning a ball—They can't bread!

A COLUMBIAN COLLECTOR
THE By G
Jimmy Chicago relaxed dates for and even really pre-
Yancey home will nothing touching session.
Several his last Visiting follow session Jimmy can up in his Studio. The warm-up n He played "heat" even excited and that now, the cutting made Jimmy different. times to get use as plain down, but This all duncement Yancey seen on wax. Jimmy into six wonder to catching discovered (Jimmy's blues, and the sides, in the studio Jimmy, so with Jimmy. The record sides and the Session I (133) and Two originals of which is recorded by Decca in 1946. It is an easy with his peculiarities when he changes that will be St. and Dear Session 12 (120) and M. The former traditional organ "Mama" blues renditions well considered opportunity the organ times and initial performance. Mama blues as the SITTIN' IN

ELECTRIC PUT P
on S. WESTER

A COLUMN FOR RECORD COLLECTORS.....
THE HOT BOX
By GEORGE HOFER, Jr.

Jimmy Yancey, the dean of Chicago pianists, was never quite relaxed on his various recording dates for Victor and Vocalion, and even the Solo Arts didn't really present Jimmy at his best. Those of us who have had the rare privilege of sitting in on a Yancey concert at his sister's home will attest to the fact there is nothing in jazz pianoman as touching as a relaxed Yancey session. With refreshment at hand, Jimmy plays for his friends on a familiar piano, and after going through his repertoire he will repeat the numbers requested.

Several years ago he recorded his last Victor date one early evening following the *Blues for Johnny* session (Bechet Bluebirds). Jimmy came downtown all dressed up in his Sunday clothes to sit down at the piano alone in the large studio. The first rendition was a warm-up number with no cutting. He played a beautiful blues that "sent" everyone. Leonard Joy was enthused and immediately said, "cut that now, that's it". But after the cutting machine started, the number Jimmy was playing was entirely different. They tried a half-dozen times to get Jimmy to repeat the tune as played when he first sat down, but it had eluded him.

This all leads us to the announcement that finally a Yancey session has been caught on wax. The Featheringills took Jimmy into a studio and made six wonderful sides. In addition to catching the real Yancey they discovered that Mama Yancey (Jimmy's wife) can sing very fine blues, and she sings on two of the sides. There was an organ in the studio that fascinated Jimmy, so they made one side with Jimmy playing the organ.

The records are to be 12-inch sides and of course appear on the Session label:

Session 12-001 Yance Special (133) and Eternal Blues (131). Two original piano solos, the first of which is the familiar number recorded by Meade Lux Lewis on *Dixie in 1936*. Here Jimmy plays it in an easy going manner complete with his peculiar sign-off at the end when he changes the key unexpectedly. Eternal is a slow melodic blues that will be very familiar to those who have been to a session at 35th St. and Dearborn.

Session 12-002 How Long Blues (120) and Midnight Stomp (134). The former side is the well known traditional played by Jimmy on the organ and sung by Estella "Mama" Yancey. A plaintive blues rendition done remarkably well considering that Jimmy has had opportunity to perform on the organ probably very few times and this being Mama's initial performance before a mike. Mama feels and sings the blues as they should be done

SITTIN' IN



AFTER HOURS

These jazz-mad cats worry their friends, burning the candle at both ends, having a ball till they're half dead—They can't eat that jam on their bread!

—gpb

Two Saxmen Get Together



Philadelphia—Louis Jordan, who didn't move to the outskirts after all, was the guest of Johnny Warrington, maestro of the *Dixiana* show on WCAU recently. Both are saxmen. Berle Adams, Jordan's manager, quit the GAC office in Chicago last month to devote his full time to the promotion of Louie.

ORCHESTRATION REVIEWS ..

By BOB TRENDLER

My Dream Boat of Memories

arr. by Jack Mason

Winged Victory the army air forces musical play by Moss Hart, introduces music and if my memory serves me correctly, lyrics for the first time, by David Rose, now a sergeant in Uncle Sam's air forces. *My Dream Boat of Memories* is one of the lovely tunes from W. V. and should prove to be one of the "hits" of the show.

It's a smooth melody and Jack Mason has made a very legato arrangement of the song. The brass opens the first chorus for 16 bars, the saxes taking the bridge and then back to the brass again for the final 8 bars. There's an interlude into the special chorus, which is divided up between the brass and the tenor sax. Finally into the last

without the usual overemphasis apparent on most race records. The *Midnight Stomp* is taken at a rapid tempo and is an original stomp of Yancey's.

Session 12-003 *Pallet on the Floor* (135) and *How Long Blues* (117A). The *Pallet* is sung by Mama with Jimmy accompanying on the piano. It is a marvelous duo performance of the blues. The second rendition of *How Long*, a piano solo, is fine Yancey. Taken at slow tempo, Jimmy gets in all his characteristic little runs and individual melodies.

This is Jimmy Yancey is the title of this set of three records and rightly so. Phil and Evie Featheringill have done hot jazz a great service by their meticulous effort to catch the Yanceys as they really are. They have also pioneered the use of vinylite. These sides are pressed on vinylite and here for the first time you will hear on your machine such high fidelity as you have never heard before on records. It is of course a more expensive material (unbreakable) and consequently the cost will be a little higher and the edition will be limited. The three 12-inch records will be sold as a set only at \$8.50.

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Monument To Negro "Rag" Composer Urged

Venice, Calif.—Friends are planning a memorial to Scott Joplin, whose composition, *Maple Leaf Rag*, set the stage at the turn of the century for the introduction of jazz and boogie woogie. After the many smash hits, which he composed in ragtime, various new forms of syncopation were introduced more naturally into the field of modern American music. He died in 1917, unrecognized as an important contributor to American folk music.

S. Brun Campbell, personal friend of Joplin and leader of a campaign to erect a monument to the "greatest of the ragtime composers," reports that he has received letters of encouragement from W. C. Handy, Paul Whiteman, Hal Nichols of Station KFOX, Wendell Wilkie and the Duke of Windsor. Joplin, a prolific composer, was responsible for more than 30 ragtime successes, including a three-act operetta, written in ragtime. The friendly reception given his many smash successes around 1900, made it

possible for American composers and musicians to facilitate the introduction of radical changes in our own forms of music. In his book, *Tin Pan Alley*, Isaac Goldberg said of the composer, "Scott Joplin was 20 years ahead of himself and has been unjustly forgotten."

Joplin was born in Texarkana, Texas, on Nov. 24, 1868. As a child, he took piano lessons, but his parents discouraged him when they noticed that he devoted himself solely to the keyboard. While playing piano in a Sedalia, Missouri, tavern, the manager of the place noticed Joplin's different piano stylings. He induced the Negro composer to study piano at a local music school. Soon Joplin progressed to the point where he was composing the first of his ragtime tunes. Ragtime is a kind of music, characterized by a strongly syncopated melody, superimposed upon a regularly accented accompaniment.

After leaving Sedalia in 1899, Joplin had his first hit, *The Maple Leaf Rag*, published. The tune caused a sensation in musical circles and Joplin played major engagements in St. Louis, Chicago and New York City. Joplin died in 1917.

My First Love

arr. by Paul Weirick

The music for this was written by Ruth Lowe, one of the better female song writers, who will be remembered for her big hit *I'll Never Smile Again*, a few seasons ago. It's a nice melodic line and is given good treatment in the arrangement by Paul Weirick.

After the first ensemble chorus the special chorus is taken over by the clarinet and saxes in a soft bounce tempo with an optional girl vocal. After a brief modulation the final 18 bars are tutti and the number ends FFF. The lyrics I think suit the melody very well and the two should make up for another good "one" for Ruth Lowe and Mack David.

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—THINGS AIN'T WHAT THEY USED TO BE, orchestration by Don Redman.

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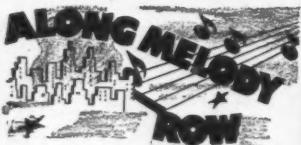
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Regent Music has published a series of instruction books, featuring solos by jamsters. The Jess Stacy Piano Book contains two originals by the BG 88'er, *Renovated* and *Got A Load Of My Mind*, plus Stacy's solos for *Flying Home* and *920 Special*. The same firm has issued Benny Goodman's clarinet solos with piano accompaniment on *Rachel's Dream* and *Benny Rides Again*. For guitarists, the late Charlie Christian's improvisations on *Solo Flight*, a recent Columbia recording by BG, are now available.

Tune for Ginger

Regent's newest instrumental is Buster Harding's *Block Buster* with Johnny De Vries and Joe Bushkin's *My Baby, Whatcha Doin' After the War* and Alec Wilder's *Trouble Is A Man* to complete the monthly contribution... Johnny Burke and Jimmy Van Heusen have collaborated on *Suddenly It's Spring*, which will get heavy plugging as Ginger Rogers sings the tune in her latest Paramount film, *Lady In The Dark*. . . Lawndale Music is pushing *If You Could Only Cook* by Gust Moline and Bob Berkey.

Irving Ullman is boosting *Silhouettes* by Lew Cobey and James Charles for Marchant Music . . .

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Dipsy Doodler in Texas



Bryan, Texas.—Lieut. Larry Clinton, the old Dipsy Doodler, is a student officer in the army air forces instrument instructor's school here. He is greeting Pvt. Eugene Babbitt, a member of the field's band and a brother of Harry Babbitt, singer with Kay Kyser.

The new Russian national anthem is being plugged in the nation's schools by Broadcast Music . . . Blue Ribbon Music continues its cowboy series, the latest being *A Cowboy's Heaven* plus *The Flying Fortress* and *The Light Ahead* . . . Feist has *Easter Sunday With You* by Don Reid and Henry Tobias.

Louis Jordan has recorded Capitol Song's *G.I. Jive* for Soudies . . . Santy-Joy signed Tommy Valando to a five-year pact . . . Southern's newest ballad is *My Favorite Song* by Herb Magidson and Joe Burke . . . Arcadia Valley Music is predicting a bright future for its novelty tune, *Oh, Wuthie* by Irving Shinn . . . Ben Bloom has moved to Advance Music as professional manager after 25 years with Irving Berlin.

Marks Buys Piedmont

Edward B. Marks has acquired all rights in the Piedmont Music Co. and will act as sole sales

agent for the concern. Piedmont's catalog is essentially hillbilly . . . Matt Pelkonen has a new bond-selling tune, *If You Can't Go Over, Come Across* by Lew Mel, George Weir and Tom Carey . . . Aftermath of the PPM surge is *Snuff Dippin' Mama* by Lorenzo Counter . . . Bruce Humphries adds another to the patriotic parade *There's A New Gleam In Your Eye, Uncle Sam* by Kathleen Smyth.

Martin Block's newest jumper is *Mirror, Mirror on the Wall* by Jeanne Burns. Firm is concentrating on novelty and jump tunes, leaving the ballads to larger publishers . . . The latest Rita Hayworth release, *Cover Girl*, will aid Crawford Music, which is handling the picture score, including *Long Ago, Sure Fire and Put Me To The Test* by Jerome Kern, *Ira Gershwin* and *Yip Harburg* . . . *Leeds* has just issued an Ella Mae Morse song folio, together with band arrangements on *My Heart Isn't In It* and *Shoo Shoo Baby*.

Mutual's newest is *I've Got A Heart Filled With Love* by Al Jacobs and Joseph Meyer, which is getting a plug from Joan Brooks. Their ballad find, *Moon Dreams*, by Johnny Mercer and Chummy MacGregor has been waxed on Capitol record by Martha Tilton . . . Broadway Music's samba fox trot, *Magic Moon In Rio* by Lou Handman and Allen Roberts, was recorded by Enric Madriguera on Classic records.

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Wettling's Solid Tubbing Kicks With Any Size Ork

BY AMY LEE

New York—With all the dissension over whether or not George Wettling is best as a combo or full band drummer, *Down Beat* finds that the grey thatched tubman is equally at home with a six-piece outfit or a 32-piece semi-classical outfit. Wettling, who authors the *Tips for Tubmen* column, a regular feature of *Down Beat*, admits that "He's for it, just as long as the band gets that feeling."

"If the critics mean they hear me better with small bands, or if they mean I have a chance to play more with combos, they're absolutely right," Wettling commented. "Maybe they get the idea that I'm a small band drummer from the many discs I've cut with small bands. Naturally you can't hear a drummer on big band records the same way you can in little outfitts."

On Dixieland Riff

Wettling's range of experience shows that he is capable of playing drums with any size outfit. Definitely on a Dixieland kick, Wettling got into that groove from the time he caught the Original Dixieland band's waxings at his grandfather's home in Topeka, Kansas. He latched onto Dixieland style in Chicago, lusting to such immortals as Joe Oliver, Louis Armstrong and Johnny and Baby Dodds. He heard its white counterpart played by Ben Pollack, (a drummer Wettling greatly admires), George Brunies and Paul Mares, at the Friars' Inn. Summers he began playing it professionally with 88'er Joe Sullivan at resort spots near Chicago.

In 1926 George took Dave Tough's spot with the Wolverines, and his playing, since then, has never been confined to one type of band. Wettling roamed the musical range from Eddie Neibaur's Seattle Harmony Kings, (one of the biggest jazz bands then, with three brass, three saxes and four rhythm) to the 32-piece Paul Whiteman outfit which did a Carnegie Hall concert on Christmas Eve in 1938.

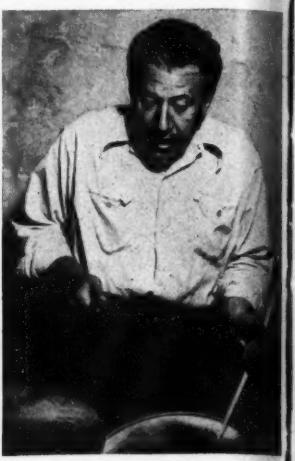
Plenty of Variety

During the interval, he sandwiched in stints with Floyd Town's Chicago group, which included Spanier, Teschemacher, and Floyd O'Brien; Sig Meyers at the Chicago Columbia dance hall; Louis Panico; a big show band at the Chicago World's Fair; a four piece job with Wingy Manone; Jack Hylton's big English aggregation at the Drake; and successively, Artie Shaw, Bunny Berigan; Red Norvo; Paul Whiteman; Jimmy MacPartland at Nick's in Greenwich Village; and more recently with Johnny Long, Muggsy Spanier, Chico Marx, Benny Goodman, Charlie Barnet and Woody Herman.

Outside of one whole summer at Nick's, Wettling's experience has been with full bands. He has made a number of Milt Gabler's *Commodore* releases, with trios consisting of Jess Stacy, Bud Freeman and himself.

Rather Be Right

Wettling explains his frequent changes in the business by pointing out that too many leaders expect the tubman to hold the band together. Wettling doesn't



George Wettling

join bands and then just leave them. He leaves when he feels there is nothing to be gained on either side by staying.

"After all, right's right," George commented. "George would rather be right in little bands or big ones, than be unhappy. He was born with a gift and feeling for jazz. He grew up hearing and playing jazz with some of its finest performers and he's still trying to improve the drumming he loves to do right."

Film Composer Is Recovering

Los Angeles — Josef Myron, free-lance motion picture studio composer-conductor, who was near death for several days in a Hollywood hospital last month, is recovering from his illness. The musician, who is a son-in-law of Publisher Irving Mills (though most of his music is published by Music Holding Corporation), was stricken with a severe stomach ailment. Several transfusions were necessary to save his life.

Musicraft Into Pop Wax Field

New York—Musicraft, a recording firm until recently devoted to the manufacture of semi-classical and classical waxings, announces its entry into the pop field with the issuance of six sides, featuring baritone Phil Brito, accompanied by a crew fronted by Paul Lavalle. *Basin Street* maestro. One of the sides, *Sorrento*, was originally recorded in Italian by Brito on Okeh (6159) when he was with Al Donahue's band. The new Musicraft version of the tune was cut because the Okeh release is now unavailable although in demand. Musicraft also plans to wax Lavalle with a full sized band.

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Steve Brodus

MUSICAL RESEARCH

RAVINGS at REVEILLE By "SARJ"

Musicians continue in this war as the unsung heroes of the battlefield. In a marine corps dispatch, members of marine band are pointed out for valor during the attack on Bougainville. During the campaign in which the marines wrested this vital area from the Japs, the dispatch relates the heroic efforts of the bandsmen, who served as medical corps aides during the jungle fighting.

Garry Stevens, former Charlie Spivak vocalist, is stationed at the Muskogee, (Okla.) army air base as an aviation cadet . . . Bill Bunt, former HJ and Paul Whiteman arranger, is working out the scores for the field band at Garner field, Uvalde, Texas . . . Pfc. John Van Dright, who played sax with Charlie Spivak, is convalescing from wounds received in the Aleutians at the McCarr General Hospital, Walla Walla, Wash., where he has organized a service band.

The WAC vocal department now boasts Teddy Grace, who is a sergeant on recruiting duty at Camp Tyler, Sherman, Texas . . . Bob Cinq-Mars is stirring comment with his arrangements for the ASTP band at Syracuse university. He also plays fine sax and clary with the band.

Lieut. Jim Conkling (USN) is convalescing in his New Jersey home, with wife, Donna King of the sisters' quartet, making hurried trips between engagements to see him . . . Sandy Wolf, ex-Oxie Nelson guitarist, has received his honorable discharge from the navy . . . Saxie Dowell, former Hal Kempite, is taking his navy band abroad for duty afloat. Deane Kincaide, former TD arranger, is with the Dowell crew.

Bob Locke in South

Bob Locke, former Chicago editor of the *Beat*, is stationed at the Presbyterian College of South Carolina, Clinton, S. C. Although he reports that he's busy with his aviation training which will ultimately make him a flight officer, he would enjoy letters. His address is: A.S. Robert D. Locke, Section 3, 39th CTD Air Crew, Clinton, S. C.

Lieut. Dave Baraban, now at Oliver General Hospital, Augusta, Ga., still likes to think of the kicks he got at the Aberdeen Proving Grounds, digging the solid music of the service band there, led by Ray Cirino.

Lonnie Simmons, tenor playing combo leader, who recently left the Garrick Stage Bar, Chicago, is wearing the navy blue at the Great Lakes (Ill.) naval training station . . . John (Porky) Waller, Detroit drummer featured with King Kolax, is now writing his letters from Camp Claiborne, La.

Brantley at Bragg

Cpl. Sid Brantley, formerly with Gene Krupa and Vaughn Monroe, playing with the 100th

Sinatra Carved

Philadelphia — For 13 weeks, Frank Sinatra had been the champ. Each week, his waxes pulled more votes in the nitely "Battle of Crooners" staged by WIBG than did his opponents. Each week, there was some glamorously crooner singing against The Voice, and each week, that crooner would go down to defeat by the vote of the listeners over the period of the week. Then it happened that fateful 13th week, Sinatra polled 9,234 votes while Gene Autrey bagged 9,355.

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Poll Winner Warbles In Camp



Norman, Okla.—Tex Beneke, winner in the tenor sax grouping of the seventh annual *Down Beat* band poll, warbles with a couple of buddies in the NATTC camp here. Left to right: George Ryan, Charlie Reeves and Tex. (Official U. S. Navy Photo).

Infantry Division band, Fort Bragg, N. C. . . Jack Edwards, who formerly batonned the crew at the Belmont Plaza, N. Y. C., has been inducted by the army. Allan Cole, ex-Flo Rito vocalist, now does his singing during coast guard shows in Cleveland.

Sgt. Manny Klein, (BG trumpet); Abe Most, (Les Brown clarinet); and Mannie Stein, (Ray Noble bass), are sending solidly from the Santa Ana (Calif.) army air base. Artie Bernstein, ex-BG piano, is at the same post . . . Tech. Sgt. Joe Rizzo, former Kenton manuscript writer, leads the post band at the army air field, Houlton, Maine.

Bill Canada, former Cotton Pickers' sax, is shaking the leader's wand at a navy band, which includes Al Skerrett, (Fats Waller); and Clement Tervalon, (Lucky Millinder) . . . Fort Ord, California, rates as tops station band, which includes: Cpl. Marvin Ashbaugh, (Ben Pollack), piano; Pvt. Mel Christensen, (Pinky Tomlin), sax; and Sgt. (Doodle) Minton, (Les Brown), trumpet.

J. Mercer Heads Capitol Records

Los Angeles—Johnny Mercer, songwriter-singer who is currently working at Paramount with Harold Arlen on the score for the forthcoming Bing Crosby-Betty Hutton musical, has just been elected president of Capitol Records, Inc.

Merger, formerly vice-president of the Hollywood recording firm, succeeds B. G. (Buddy) DeSylva as the firm's proxy. DeSylva becomes chairman of the board of directors. Glenn Willellichs, who was formerly treasurer, is Capitol's new vice-president and general manager.

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DB Scribe Sends Marine Mates

Somewhere in the South Pacific—The marines are digging Frankie Newton, Pete Brown, Lionel Hampton, Hot Lips Page, Wes Watson and the late Chu Berry, all through the courtesy of *Down Beat's* special correspondent, S/Sgt. Fred Feldkamp. Fred, now a marine combat correspondent, was shipped eight prized discs from his stay-at-home fans.

Iowa Crews Change Men

Davenport, Iowa—Jack Willett's swingers and Jimmy O'Dette's strolling combo supplied music for the Policeman's ball, while Al Schneekloth's Iowa Ramblers, cowboy band, played the opening of the Bettendorf, Iowa community center.

Scat-singing drummer, Jack Blair, return to Jack Manthey, replacing Ben Ryan, recently inducted. Manthey's crew has copped the contract for the annual Mardi Gras dance in Rock Island.

Valvist Bill Matthews of the Cal Heitman band is 4-F . . . Jimmy Chase has joined the Maurrie Bruckmann orch on alto . . . Tram Dick Ostrom joined Jack Willett, as did saxist Omar Von Speybrouck . . . The Esquires and Marge Meinert still at the Fort Grille in Rock Island.

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Army Makes 10-Minute Musicians By Numbers

New York—During the first world war, the army turned out lieutenants who were known as "90-day wonders." But in this war, with speed-ups and all, the army is even faster—it is now turning out 10-minute Toscaninis. This is official. From the war department comes the announcement that "Soldiers in outposts learn to play musical instruments in ten minutes."

This may come as a blow to the cats who have spent ten to twenty years mastering the intricacies of the flugelhorn, dulcimer and epiphone. But the new recruiting slogan will be, "Join the army and get *Out of This World*!"

Lowdown is given by Capt. George S. Howard, A. U. S. of Reamstown, Pa., recently returned from a three-month tour of North Atlantic bases. "These men will not play in symphonic orchestras, nor do they master bigger musical instruments in ten minutes," says he. "But they do learn to carry a tune on harmonica, ukulele, ocarina and the tonette, the latter a novel, midget clarinet which has become a favorite with our troops all over the world."

Teach by the Numbers

The secret, it seems, lies in replacing the standard of notes with numbers. "The holes on the tonette, for example, are numbered," says Capt. Howard. "Those numbers are written in a certain arrangement on a block-board and when followed, constitute a simple musical selection. All that remains is for the player to cover the corresponding numbers on the instrument."

Where no tonettes are available, the soldiers make their own

musical instruments. In manufacture, they use such odds and ends as cigar boxes, cheese boxes, kegs, bits of wire and paper clips. Capt. Howard claims one clever GI craftsman in Greenland as having made "one of the finest-toned violins I have ever heard from a few strands of wire, wood and a little glue."

Music Builds Morale

While the average righteous musician or fan may laugh at the harmonica, ukulele and home-made fiddle, it is pointed out that these rudimentary instruments are very important to the lads in the lonely outposts and are extremely helpful to the building of morale. It is believed that some of the numbers boys may even take to playing notes when they get back to where there are notes. And that among the midget clarinet virtuosi may be found the future BG.

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The Bandbox

By BILL DUGAN

With so many new clubs being formed, it is impossible to go into detail about each individual fan club and in order to announce all new clubs and keep all existing clubs alive, we would suggest that all fans write to the club in which they are interested, and the officers of such club reply in detail to all prospective members. As for correspondence to this column, our very capable assistant, Jo-Ann Burton, shall be happy to hear from you at any time and answer all your questions. She would also like to be included among your honorary members.

Lending off with new clubs, we have The Dixieland-Jazz Association of The United States, James Innes, Vice-Pres., 30 Beacon Hill Road, Port Washington, L. I., N. Y. . . Kathleen Reagan Keim, 1112 University Ave., Grand Forks, N. D., has a club for vocalist Johnny Desmond. . . Skin Nelson fans write to Gloria Tepedino, 1247-45 St., Brooklyn 19, N. Y. . . Marylou Lappe, 260 Gross St., Pittsburgh 24, Pa., pres. of a new Al Nobel (Hal Melatyre vocalist) fan club. . . Prexy for the Gordon Goodman (Fred Waring vocalist) club is Rene MacDonald, 468 Marlboro Rd., Wood-Ridge, N. J. Jean DeWitt, 302 Columbus Ave., Hasbrouck Heights, N. J., is sec'y.

Dick Grooms, 5141 Santa Monica Blvd., Milwaukee 11, Wis., announces a new club for Guy Lombardo. . . Another Benny Goodman club is under way by Arthur Schuffman, 1001 Jerome Ave., New York, N. Y., pres., and Eddy Bennett, vice-pres. Betty Bishop, 37-61 64 St., Woodside, L. I., N. Y., is pres. of The Mac-Wacs — for Hal McIntyre and his featured soloists.

Ginny Powell Group

Fredrica Trundy, 66 Mt. Pleasant St., Woburn, Mass., has a club for the new Jerry Wald vocalist, Ginny Powell. . . The Collegiates is a club for Johnny Long, Gene Williams, Junie Mays and Patti Dugan. Mike Kantorovich, 881 E. 179 St., Bronx 60, N. Y., is pres. . . Bill Swenton, 174 Duer St., North Plainfield, N. J., has a Boyd Raeburn club. A new Teddy Walters club has been started by Josephine Rainer, 92 Avenue U, Brooklyn, N. Y. The Shamrock Club is another club for vocalist Danny O'Neill, writer Nancy Shumate, 4429 Greenwood Ave. So., Chicago 15, Ill. . . John Dealy, pres., 1624 Ross St., Sioux City 17, Ia., and Charlene McCord, vice-pres., have an Alvino Rey and King Sisters club. . . Charlie L. Kelkian, 34 Grove St., Chelsea 50, Mass., wants members for his Al Killian (Count Basie trumpet) club.

Bill Barcellona, 2720 So. Union Ave., Chicago 16, Ill., has the Dukes of the Solid Set, for Duke Ellington and Charlie Barnet. Also The Frantic Doms of Rhythm for all the top colored bands. . . Herb Pease, 226 East 28th Ave., Vancouver, B. C., Can., has a Duke Ellington club. . . Johnny Smith, Jr., 29 Jewel Ave., Jersey City, N. J., also has an Ellington club. . . Worshippers of Williams is the name of Kathryn Pagliano's (784 Putnam



Some Jam From Cherry Hill

Philadelphia—Cherry Hill is what Philadelphians call the Eastern State Penitentiary, situated in the heart of the city. And when KYW broadcast a program from the pen under the auspices of the Prison Welfare Association, there was a real surprise when a little jam band stepped out of the regular prison band and began to heat the airwaves. These are the boys that blow hot for the clam-bakes held behind prison walls. Penal regulations prohibits the use of their names or numbers, but all of them hope to take their places again with the big bands when they have paid their debt to society.

Ave., Brooklyn, N. Y.) Gene Williams club. . . Lee Laude, Route 5, Manitowoc, Wis., wants members for her Wisconsin branch of a Gene Williams club.

Sgt. Donald Chartier, pres. of the All-Star club, has a new address: Hqs. 542nd Ordnance Bn., Fort Bragg, N. C. . . Jimmie Komack, 371 Fort Washington Ave., New York, has abandoned his Stan Kenton club for the duration. He has joined the army air corps.

Sinatra Staff

Joan Scafidi, 2300 Bathgate Ave., Bronx 57, N. Y., pres. of the Sinatra-Eberly Fan Club, wants to hear from all Bob Eberly clubs in order to form a national club for him. . . An all-male Sinatra club is The Fellows Fascinated by Fabulous Frankie, with J. J. Brooks, pres., Bill Lewis, vice-pres., and James Bishop, sec'y, Club Flamingo, Tusculum College, Tusculum, Tenn. . . The Sinatra Sireens has been organized by Roselle Wriden, pres., 3220 Steuben Ave., New York 67, N. Y. . . Pam Walker, c/o Wolkowitz, 20 Clinton St., New York, N. Y., has taken over Lynn Gross' Frank Sinatra club, naming it The Sigh Guy, and wants 1944 dues from members.

Following are clubs wanting more members: Lionel Hampton—Babe Sattenberg, 2116 Crotona Pkwy., New York 60, N. Y.; Merry Macs—Beverly Hamilton, 6042 N. Maplewood Ave., Chicago, Ill.; Dick Haymes—Thelma Bruce, 784 Fox St., The Bronx 55, N. Y.; Harry James and Dick Haymes—Alibeth Howell, 152 S. Van Dien Ave., Ridgewood, N. J.; Harry James—Steven Breslau, 120 E. 19th St., Brooklyn, N. Y.; Harry James—Dan Horsey, 208 S. Sixth St., Denison, Md.; Glenn Miller—Warren Bedford, 48 Worthley St., Red Bank, N. J.; Glenn Miller N. Y. Branch—Helen Columbus, 214 E.

Bill Barcellona, 2720 So. Union Ave., Chicago 16, Ill., has the Dukes of the Solid Set, for Duke Ellington and Charlie Barnet. Also The Frantic Doms of Rhythm for all the top colored bands. . . Herb Pease, 226 East 28th Ave., Vancouver, B. C., Can., has a Duke Ellington club. . . Johnny Smith, Jr., 29 Jewel Ave., Jersey City, N. J., also has an Ellington club. . . Worshippers of Williams is the name of Kathryn Pagliano's (784 Putnam

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